

# MUSICAL AMERICA

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## STEPS TAKEN TO END DISCORD IN CHICAGO'S CIVIC OPERA VENTURE

Manager Johnson Assumes Firm Position, Declaring Insull Backs Him—Now Reported "Disciplining" Polacco—Issue of Having Artistic Director Is Involved—Extra Performances and Lack of Rehearsals Criticized

### Polacco's Resignation Rumored and Denied

As this issue went to press, a telegraphic report was received from Chicago that Musical Director Giorgio Polacco is considering resigning as the result of the publicity given the recent incident in which he was snubbed by Claudia Muzio, and other disclosures as to the internal discord in the organization.

When asked for confirmation of the report, Business Manager Herbert M. Johnson of the company sent the following telegram direct to MUSICAL AMERICA:

"No truth in statement that Polacco has resigned or is about to resign. You cannot make this denial too emphatic."

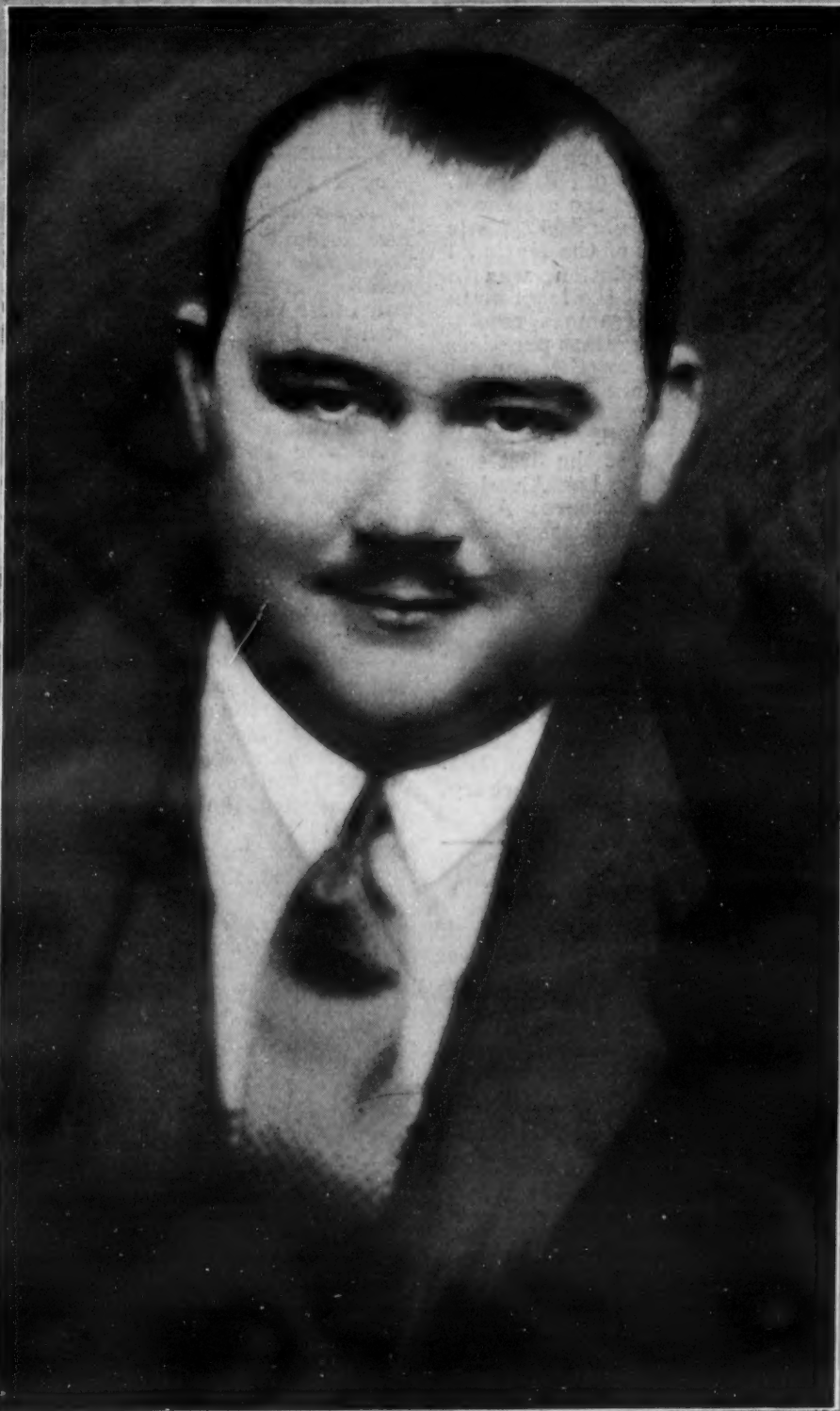
HERBERT M. JOHNSON.

CHICAGO, Dec. 15.—As a further indication of a stiffening of the management of the Chicago Civic Opera Company, reports are current in opera circles that Business Manager Herbert M. Johnson has been quietly disciplining Musical Director Giorgio Polacco, to whose door much of the factionism in the company is laid by well-posted observers.

From close friends of Maestro Polacco and his American wife, Edith Mason, it has been learned that the conductor feels he is the victim of a misunderstanding growing out of an interview he had with Samuel Insull, president of the opera company, while abroad last summer. It is understood that Mr. Polacco, whose title is that of Musical Director, suggested to Mr. Insull that the company needed an artistic director.

Presumably, if this suggestion had been carried out, the artistic director would have been Giorgio Polacco. This would have meant inevitably a further encroachment on the powers and duties of Manager Johnson. Just what steps have been taken to impress upon the conductor that he is to concern himself with his own department can only be conjectured, but close friends, resenting implications in the criticisms being heard among opera patrons, have made it clear Polacco feels he is the aggrieved one.

Manager Johnson, in informal conversation with a representative of MUSICAL AMERICA, denied flatly that his powers are being encroached upon by any one. When reports that Jesse D. Scheinman, auditor of the company, was taking upon himself duties that belong to the manager, were brought up, he said emphatically, "That is not true." "You



PAUL WHITEMAN

Founder and Leader of Whiteman's Orchestra, Whose "Experiment in American Music" Is Attracting Nation-Wide Attention. The Organization Is Scheduled to Give Some 300 Concerts This Year. (See Page 45)

Photo by Apeda

## Metropolitan Restores "La Juive" to Répertoire After Four Years' Absence

NOT so much a revival as a resumption, Halévy's "La Juive" flaunted its banners at the Metropolitan again on Friday night for the first time in four seasons. Still brilliant in the brave panoply provided for it in 1919, when it emerged from the half-forgotten past

as a novantique, it paraded its princesses and prelates, flashed its swords and halberds, pitted Jew against Gentile, mingled the vengeful with the pietistic, invoked the aid of a spectacular ballet and ended in a grisly plunge into boil-

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## WORLD PREMIERE OF CADMAN SCORE ON INDIAN THEME GIVEN IN DENVER

"Sunset Trail" Produced With Composer Present Under Auspices of Music Week Association Before Immense Audiences—Work Is Styled "Operatic Cantata" and Presentation With Scenery Is Optional—Music Teems With Beautiful Melodies and Effective Choral Numbers—Story Deals With Clash Between Federal Troops and Warriors, With Love Episode Interwoven

DENVER, Dec. 13.—The world première of Dr. Charles Wakefield Cadman's operatic cantata, "The Sunset Trail," was given in the Municipal Auditorium on Dec. 5, under the auspices of the Denver Music Week Association. John C. Wilcox conducted and William Walsh was stage manager. Because of illness, Dr. Cadman did not have time to orchestrate the work, so it was performed with the composer at the piano and Clarence Reynolds, municipal organist, at the unit orchestra organ.

"The Sunset Trail" was repeated the following evening, and Dr. Cadman's opera "Shanewis" was likewise performed on both nights. Fully 6000 persons enthusiastically applauded the productions. Presentations of both the opera and the choral work were highly successful.

The cast for the première of "The Sunset Trail" included Lucile Fowler in the contralto rôle of *Wildflower*; Elwin Smith, tenor, as *Redfeather*, and Everett E. Foster, singing the baritone part of the *Chief*. *Grey Wolf*, a bass rôle, was allotted to Leroy Hinman. The *Old Man* and the *Medicine Man*, tenor and baritone rôles, were in the hands of Louis H. Blaine and Albert Kyffin. In the alternate cast provided for the second performance, the *Wildflower* was Mildred Rughe-Kyffin and the *Redfeather* James Allen Grubb. Edward Wolters appeared as the *Chief*. *Grey Wolf* in this instance was given to Mr. Hinman, and the *Old Man* was impersonated by Robert D. Kenworthy. The *Medicine Man* was William E. Sloan. The chorus numbered ninety.

The text of this work was written by Gilbert Moyle and has for its story the coming of Federal troops to move the Indians to their place on the reservation. A council is held in which older men of the Indian tribe try to persuade the warriors to obey the white men and remain at peace with them. The younger braves revolt against this advice and go to battle. Soon the camp is aroused by the noise of conflict, and in rush the wounded and dying. The lesson has been learned, and the counsel of the older men is then followed. A pretty love tale between *Wildflower* and *Redfeather* is woven through the story. *Redfeather*

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## National Concert Managers in New York Conference Protest Against High Fees

**C**OMMERCIALISM among concert managers and artists and protests against practices detrimental to the concert business were subjects discussed at the first sessions of the semi-annual conference of the National Concert Managers' Association, which was officially opened at a luncheon at the Hotel Commodore, New York, on Monday, Dec. 15. Local managers from all parts of the United States were present and practical problems of the concert field were presented in an effort to analyze the difficulties of the music business and to find solutions for them.

A protest was made by several of the managers in concert centers outside of New York against the high introductory price for young artists and the tendency to demand exorbitant fees after an initial success in New York. It was agreed that it is essential for the local managers to create a public for new artists by introducing them in a concert course containing box-office attractions, but it was argued that in many instances the high fees asked for these artists prevented the local managers from engaging them.

A sudden and large increase in an artist's price, amounting in some instances to almost 40 per cent, was, it was said, as great a detriment to the artist as to the manager. The manager is forced to judge by comparative values, and, if the proportion of the fee to the box-office sale is abnormal, the artist loses engagements and his chance of developing into a box-office attraction.

That commercialism among managers and artists is a matter of individual opinion, was the view held among the managers present at the first session. Artists, programs and the policy of ca-

tering to the public and lowering the artistic standard were discussed from several angles, as was the question of the manager who buys only "what the public wants" and does not attempt to create confidence in his own judgment and in the artists he announces.

The most important asset of the local manager is the belief of his subscription audience in his ability to pick artists, it was agreed. It is only by establishing this confidence that the local manager can introduce new artists and create a demand for them.

Loudon Charlton, representing the New York Music Managers' Association, greeted the local managers at the luncheon in the name of his organization. Charles Wagner spoke, as did Pierre V. R. Key, who also addressed the afternoon session of the conference. Mrs. Katie Wilson-Greene, president of the National Concert Managers' Association, was in the chair. A committee of the local managers was appointed to frame a resolution to protest formally against practices which are detrimental to the concert business. Its members are Mae Beegle, Margaret Rice, secretary of the association, and William G. Frizell.

The managers present at the first session were: L. E. Behymer, Los Angeles; William A. Albaugh, Baltimore; A. H. Handley, Boston; W. A. Fritschy, Kansas City; Mrs. William S. Nelson, Orange, Md.; Maria de Forest, Buffalo; Ben Franklin, Albany; Mary Lindsay Oliver, New York; William G. Frizell, Dayton; Mrs. Adella Prentiss Hughes, Cleveland; Lois Steers, Portland, Ore.; Mae Beegle, Pittsburgh; Edith M. Resch, San Antonio; Mrs. Katie Wilson-Greene, Washington, D. C.; T. Arthur Smith, Washington, D. C.; Margaret Rice, Milwaukee, and Paul Prentzel, Waterbury, Conn.

## CITY OF BALTIMORE ANNOUNCES CONTEST

### Piano Students Are Offered Chance to Appear With Orchestra

By Franz C. Bornschein

**BALTIMORE, Dec. 13.**—The city of Baltimore announces a piano contest, the winner to be given an appearance as soloist with the Baltimore Symphony at its regular monthly concert on April 19. The contest will be open to any one not over twenty-eight years old who is resident in Baltimore, or a pupil of a teacher resident here for three years. The competition will be open to the public. Judges will be distinguished musicians from other cities. Frederick R. Huber, municipal director of music, 17 East Mount Vernon Place, is handling applications. Entrance to the contest will close on Feb. 10. Mr. Huber speaks of extending such contests, in time, to pupils playing other instruments than the piano and to singers. The idea of choosing for examination music by an American composer is also entertained.

The first local concert of the Associated Glee Clubs of Baltimore and Washington was given under the auspices of the Associated Glee Clubs of America in the Lyric. Participants were the Almas Chanters, under John Philip Shaddock; the Davison Glee Club, John R. Monroe, leader, from Washington; the Interstate Male Chorus, under Clyde B. Atchison; the Baltimore and Ohio Glee Club, Hobart Smock, conductor; Grachur Glee Club, Hobart Smock, leader; Metropolitan Club, under Eugene W. Wyatt, and the Meyerbeer Singing Society, conducted by George Castelle. Elsa Baklor, soprano, was an artistic soloist, and Virginia Castelle her accompanist. An address was given by Clayton W. Old, president, Associated Glee Clubs of America. Charlotte Rodda, Dr. Norman B. Cole, Frederick D. Weaver and Robert L. Feuerstein were accompanists for choral numbers. The combined chorus numbered 400.

Harold Bauer and Harold Randolph gave much pleasure with their dignified interpretation of Bach's C Minor Concerto for two pianos, which was the feature of the sixth recital of the Peabody series in the Lyric Dec. 5. Besides this number, Mr. Bauer gave authoritative readings of music by Schumann and César Franck.

Walter Damrosch led the New York Symphony program in the Lyric on Dec. 10 and seemed particularly alert in the presentation of the Double Concerto by Brahms. This was the first local hearing of the noble score and the soloists, Paul Kochanski, violinist, and Felix Salmond, cellist, earned an ovation. Another novelty was Vaughan Williams' transcription of a melody of Tallis.

The Baltimore Music Club gave a concert recently in the Emerson Hotel. Those taking part were Esther Cutchin, pianist; Elizabeth Gutman, soprano; Mary Muller Fink, harpist, and a string quartet consisting of Celia Brace, Geraldine Edgar, Helene Broemer and Ida Broemer. Gustav Klemm accompanied.

The Jewish Educational Alliance Orchestra, Benjamin Klassmer, conductor, and Frank Perica, organist, gave the joint program for the free Sunday afternoon concert in the Maryland Casualty Company Club House, Roland Park.

Edwin Grasse, organist, violinist and composer, was the guest artist at a concert given in St. Paul's Church under the auspices of the Chesapeake Chapter, American Guild of Organists.

### Many Subjects Listed for Teachers' Meeting in St. Louis

**ST. LOUIS, Dec. 13.**—A record attendance is anticipated at the annual Music Teachers' National Association meeting here from Dec. 29 to 31. Herbert Witherspoon of New York will be the principal speaker at the voice conference and Alberto Jonàs will address the piano conference. William van de Wall, department of public welfare, Harrisburg, Pa., will read a paper on "Music's Use in Correctional Institutions." William Arms Fisher is to speak on "Radio in Music." Max Meyer of the University of Missouri will deliver an address on "Quarter-tone Music, Its Possibilities and Limitations." Headquarters for the convention will be the Hotel Chase.

### Stravinsky Announces Programs for First New York Appearances

Igor Stravinsky, who will make his New York debut as guest conductor of the New York Philharmonic on Jan. 8, will include his orchestral version of "Song of the Volga Boatmen," Scherzo Fantastique, and suites from "L'Oiseau de Feu," "Pulcinella" and "Petrouschka." The program will be repeated under the

composer's conductorship on the following afternoon. His only other appearance as conductor of the Philharmonic will be in Carnegie on the evening of Jan. 10, when the program will include "Fireworks," Scherzo Fantastique, "Chant du Rossignol" and "Sacre du Printemps." He will play his own piano concerto with the Philharmonic, under Willem Mengelberg, in the pair of concerts on Feb. 5 and 6.

## SENATE COMMITTEE FAVORS HALL GIFT

### Mrs. Coolidge's Offer of \$60,000 Is Subject of Two Bills

By Alfred T. Marks

**WASHINGTON, Dec. 17.**—Senator Pepper of Pennsylvania has introduced a joint resolution in the Senate providing for acceptance of Mrs. Frederick S. Coolidge's offer of \$60,000 to build an auditorium for chamber music concerts and other music functions in connection with the Library of Congress. This bill has been favorably reported on by the Senate Committee. A similar measure will be brought before the House by Representative Luce of Massachusetts.

Senator Pepper's bill authorizes the Treasurer of the United States to receive from Mrs. Coolidge the proffered sum and to give receipt for it. The fund is to be credited on the books as "A special fund dedicated to the purpose of erecting an auditorium in connection with the Library of Congress." The money will be disbursed, according to provisions of the measure, upon vouchers submitted by the Capitol architect to the department.

The bill places plans for and construction of the auditorium in the hands of the architect, but provides that he shall consult with the librarian of Congress in the matter. The bill also requires that the location and construction of the auditorium meet the approval of the Joint Committee on Library of Senate and House. It is left to the architect's discretion whether the Government shall construct the building or contract with private concerns for its erection. All equipment and furnishings are to be purchased in the open market, according to the provisions of the bill.

The northwest quadrangle, or court, of the Library has been tentatively selected for the location of the auditorium.

The Pepper bill is now in the hands of the Senate Committee on Library, and it is not anticipated there will be any opposition to its passage.

### Mrs. MacDowell Presented With \$5,000 Prize

Mrs. Edward MacDowell, widow of the composer, was notified that she had gained the \$5,000 Pictorial Review prize in Los Angeles this week. The award, announcement of which was made exclusively in *MUSICAL AMERICA* last week, was offered to the American woman who made the greatest contribution to human welfare during the past year. It was given to Mrs. MacDowell for her work in organizing the MacDowell Colony at Peterboro, N. H., to provide ideal surroundings for creative artists.

### Artists Take Passage for Old World

Clair Dux, soprano of the Chicago Opera, sailed for Europe on the Aquitania. Stefi Geyer, violinist, and her husband, Walter Schulthess, were passengers on the Veendam, also bound for the Old World, and Eugene Goossens, who has been guest conductor of the Rochester Philharmonic, was a passenger on the Paris. Johanna Galski, soprano, has also sailed for abroad to undergo a slight operation on her ear.

### Edwin Franko Goldman Chosen for New York Theater Conductorship

Edwin Franko Goldman, conductor of the Goldman Band, which has been prominent in New York's summer music program for several seasons, has been chosen to lead the orchestra of fifty players which will be installed at B. S. Moss' Colony Theater, New York. The new playhouse will open on Christmas Day. Mr. Goldman has composed a march for the occasion, which the patrons will be asked to name.

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## URGES \$1,000,000 ENDOWMENT FUND TO AID CONTESTS

General Support of Competitions Sponsored by Music Week Association Sought Among Musicians and Citizens of Greater New York—Isabel Lowden, Director, Announces Plan for Guarantee of Permanent Financial Security Includes Recommendation That \$50,000 Be Applied to Needs for Activities in May

**T**HE suggestion that an endowment fund of \$1,000,000 be established to maintain the work carried on by the New York Music Week Association, which has launched a campaign for funds and membership in connection with the musical contests to be held in May, is the most recent development of the situation.

It is felt by those interested in this project that the citizens of Greater New York, including members of the musical profession, which benefits largely through the contests, should do more than give moral support to the work which so far has been made possible through the generosity of a few public-spirited men. Another reason given for seeking general public support of this movement is that it benefits all.

The plan for an endowment fund is outlined by Joseph Regneas in a letter to Isabel Lowden, director of the New York Music Week Association, in which he says:

"I am much gratified to note that musical magazines have united in getting behind the music contests movement, which you were enabled to inaugurate and carry out last season through the generous financial support of a few public-spirited men. In one short year you have been able to prove the great value of your undertaking.

"It was my privilege to witness the final contests in Aeolian Hall last spring. I was convinced that your movement is the most important and far-reaching ever inaugurated in this country for the development and the appreciation of good music, because it brings good music into the homes of the masses.

"I believe that every progressive musician in the city shares my opinion that your work must go on undisturbed, and that it ought to be put on a sound financial basis for the future. I understand that \$50,000 are needed for the work this season, and it occurs to me that an endowment of \$1,000,000 would yield at least this amount annually for the future. I shall, therefore, be glad to give \$1,000 to the cause, provided ninety-nine of my colleagues (teachers, singers and instrumentalists—will each give a like amount; it being understood that half of the \$100,000 thus raised be applied on the budget for the present season. The other half should be set aside as the foundation of a million-dollar endowment to safeguard the future of this vitally important work.

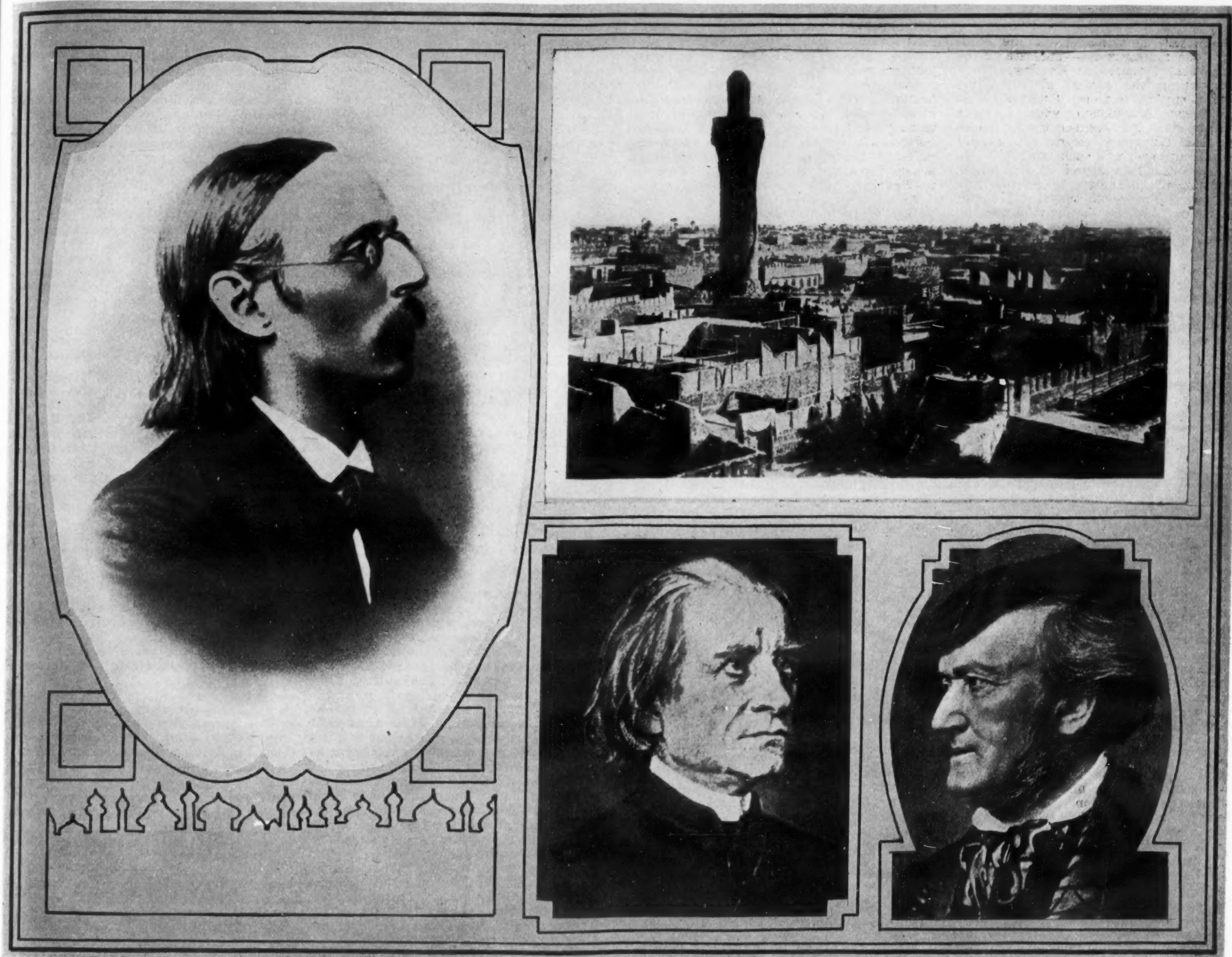
"Generous patrons of music always stand ready to support any organization for the development of good music when convinced of the worthiness of its efforts. I believe that evidence of faith on the part of the musical profession, expressed as I suggest, would encourage patrons and music lovers to provide the remainder of so modest an endowment for so great a cause."

### Puccini Left Estate of 20,000,000 Lire to Son

**VIAREGGIO, ITALY, Dec. 12.**—The will of Giacomo Puccini, read here today, is a short note leaving his entire estate to his son Antonio. To his widow he bequeathed a lifetime interest in half the accumulated estate and half the royalties from his music. The Puccini estate is estimated at 20,000,000 lire, about \$900,000 in round numbers. With the additional royalties this will produce an annual income of 800,000 lire.



# Cornelius, Weaver of Yuletide Songs, Honored on Centenary



Photos, except Wagner, by courtesy of the N. Y. Public Library

## CHRISTMAS EVE BRINGS HUNDREDTH ANNIVERSARY OF MAINZ COMPOSER AND TEACHER

Carl August Peter Cornelius Was a Lesser Figure in the Storm and Stress of the Liszt-Wagner Period. He Is Shown Above With His Two Famous Contemporaries Whose Causes He Fought With an Able Pen. The Photograph, Upper Right, Affords a View of Bagdad. It Was to the Romantic City of the Caliphs That Cornelius Turned for the Setting of His Merriest Work, "The Barber of Bagdad." This Opera Met With Hostility at Its Premiere, but After the Composer's Death It Was Revived With Brilliant Success

By R. M. Knerr



VERY nation, in addition to its supreme geniuses, boasts at one time or another men of lesser heritage, perhaps, but men who

combine the dower of varied arts. The name of dilettante can not be justly applied to these, for they bring gifts in more generous measure to the Muses' shrine. Music has many such: Italy had her Boito, and Germany—her Peter Cornelius. Poets and musicians both, their memory is surely not inscribed in water.

The nations are grateful to these lesser sons. Italy thronged the historic Scala to hear Boito's "Nerone" in its premiere after many years. Germany is this month honoring her Cornelius on the centenary of his birth. He died without the honors due him, but his handful of beautiful songs and choral works and masterly and merry little opera, "The Barber of Bagdad," constitute as fine a memorial as his few bits of exquisite verse. He was overshadowed in his day; at present he would be a figure.

In a year when the Central European theaters will extend their homage to this vanished son by resuscitating his stage masterpiece—never long absent from

their repertoires—it is not unfitting to cast a glance backward a few decades to the stormy period when Liszt was ultra-modern and Wagner waved a red flag to the distress of numerous worthy practitioners of thorough-bass. For in this "storm and stress" era of so many years ago there were men who wrote vehemently of the merits of "Tannhäuser" with something of the daring of the Schönberg apologists today. Such, in fact, was Cornelius. Today he would be a red-hot member of an international organization of musical modernists. He spent so much time "log-rolling" that he left only twenty opuses, apart from his stage works.

### Bred to Be an Actor

In the historic city of Mainz, founded by the Romans, Carl August Peter Cornelius first saw the light on Dec. 24, 1824. The boy that in later years penned songs the best of which equal those of Wolf and Franz had an artistic lineage. His uncle, Peter von Cornelius, was Germany's greatest painter of the day, and his grandfather, Ignaz Cornelius, was one of the best engravers of the old Rhineland city. It is pleasant to think of the boy wandering in the crooked streets in the shadow of the fourteenth century cathedral. His earliest years were spent in the glamorous atmosphere of the theater, for his father was an actor, and the youthful Peter was trained in the proper way to read a line and to make a footlight gesture.

Perhaps the incidental music of the theater had its influence in shaping his

later bent. Certainly the future composer gained a firm knowledge of stage routine. He had an early acquaintance with several languages, especially French, as was perhaps natural in one who grew up in a town on the borders of the Rhine. And music soon became his dearest study, so that he was given voice lessons and learned to play the violin. The instrumental studies were especially important in their effect on his later style of orchestration.

Mainz had a town orchestra, and young Peter played second violin. Indeed, the organization attracted such note that he was able to make a concert visit to England in this capacity when he was about seventeen. On his return from this journey, which certainly opened new vistas to the ambitious provincial lad, he was coached by his father for his stage debut, which was made in the part of John Cook in the then popular drama, "Kean," based on the life of the great tragedian. He assumed several other rôles, including that of Perin in a translation of Moreto's comedy, "Donna Diana," later adapted as a libretto for Reznicek's sparkling opera of that name. But the calling of professional actor did not please him and he then left the stage to become, as he hoped, a comic opera writer. His father died when he was nineteen, and the Thespian influence of his childhood ended.

The celebrated painter-uncle kindly interposed on the young man's behalf, summoning him to Berlin. Here the elder Cornelius had gone at the invitation of the Prussian king to carry out

a grand decorative scheme—his now famous frescoes on subjects drawn from "The Apocalypse"—for a proposed burial hall for the royal family. We can imagine that the musician here came into touch with the most polished artistic circle of the capital, for it was the period of the German revival of national art-consciousness.

### Joined Liszt at Weimar

Peter was sent to study in 1845 with Dehn, who imparted the formal counterpoint and theory which in the past he had so sadly lacked. Perhaps it was under this guidance that he turned to writing church pieces, masses, a Stabat Mater, as well as vocal part music and sonatas. His literary bent asserted itself in the translation of the Old French poems, the first of a series of his that have a permanent value.

An introduction to Liszt, which his uncle had arranged for him in 1852 when Cornelius was still in the impressionable twenties, was the beginning of a lifelong worship of the great figure and the beginning of his rabid apostleship of the then revolutionary priests of new musical forms. In the same year he could not forego following Liszt to Weimar, where the latter was reigning as a somewhat high-handed arbiter of things musical. It was a brilliant era in the Goethean city, where "first-time" performances almost any day might assume the form of such breath-taking novelties as Wagner's "Lohengrin."

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# Steps Taken to End Chicago Opera Discord

[Continued from page 1]

ask who has the management," he said. "I am the management—understand, of course, that I represent Mr. Insull."

Comparing the affairs of the Civic Opera Company to those of the old Chicago Opera Association when he was manager of it, Mr. Johnson said, "There is no real difference, except that now I have a man who will back me up." He explained that he referred to Mr. Insull. His comment on reports of friction and cabals in the company took the form of a question. "If the company is torn by dissension," he asked, "would we be able to give the fine performances we are giving?" His only remark when current gossip as to the prominence given Mary McCormic in the company, and the manner in which "favoritism" was being charged, with President Insull's name brought into this talk, was, "Why don't you dig up this kind of talk about the Metropolitan?"

Mr. Johnson said he could not see that the affairs of the opera company were any more a matter of public interest than those of any private corporation.

The use of the word "Civic" in the title of the organization and the fact that the company exists only through public underwriting in the form of guarantees obtained in a general canvass and involving 2,200 persons, apparently have not convinced him that the public is concerned with the company other than attending the performances. Needless to state, there are a multitude of Chicagoans, including guarantors, who do not agree with him in this. Conversations with a dozen or more of those who are going down in their pockets to meet the annual deficits made it plain that supporters of the opera would like to see all the facts with regard to the present situation brought to light, to the end that the internal troubles of the organization can be cleared up and forgotten before the time, two years hence, when guarantees must be solicited again.

## Supporters Restless

Only by the most heroic efforts were President Insull and his co-workers able to raise a half million in pledges three years ago. How will it be, if present complaints continue, when they are forced to go before the public again? The restlessness already manifest in The Friends of Opera, the organization which raised the first \$100,000, is regarded as something of a warning.

With regard to this year's deficit, which some prophets expect to reach \$500,000, or 100 per cent of the guaranty, Mr. Johnson told the MUSICAL AMERICA representative that no one was in a position to say what the deficit would be. When it was mentioned that estimates were being made that the box office was already \$250,000 behind, he remarked, "We are not interested in that. Any estimate made now is of no value. Only what the books show at the end of the season means anything."

Asked if any attempt was being made to compare figures for the season, so far, with those for the same period last year, which resulted in a deficit of 65 per cent, he repeated that the company was not interested in any such comparisons.

## Special Performances

A factor which in the minds of many supporters of Chicago's opera is feeding the deficit is found in the series of extra performances being given. There is a feeling that Chicago is being glutted with too much opera. Friday night has been reserved in the past for final rehearsals. This season, Fridays (and even Sunday matinées) have been used for extra performances, outside of the subscription round. It is argued that even with a packed house, virtually no performance pays for itself. Certainly if audiences are slim each performance results in a loss. Therefore, to add more performances, simply means additional loss. Moreover, the additional performances pull a certain number of persons away from the regular performances. As an instance of what was regarded as a managerial misstep, "Carmen," with Mary Garden, was given as an extra performance shortly before an announced subscription performance of the same work. This, it is contended, simply meant pulling away from the subscription performance a considerable number of persons who would have waited for it. The result, it is argued,

is two performances showing a deficit, instead of one, their combined loss being considerably more, by reason of the double expense, than the loss on one performance.

Manager Johnson admitted without hesitation that a material deficit was inevitable and that the one hope of the management was to cut it down. Season before last, he said, the guarantors were called on for about 70 per cent, and last season for 65 per cent. He would hazard no figure for this season.

Aside from increasing the deficit, the policy of giving extra performances is being criticized because it interferes with needed rehearsals. Some performances have indicated that Friday evenings were badly needed for this purpose.

## Chicago Writer's Comment

The local newspaper writers, ever indulgent toward the opera, have not failed to comment on this. Glen Dillard Gunn, in writing in the *Herald-Examiner* of Dec. 10, spoke of "Mefistofele," in which Claudia Muzio shared the success of Chaliapin, as "evidently well rehearsed." Continuing, Mr. Gunn wrote as follows:

"There were few accidents, the strings and brasses playing with admirable spirit and the woodwinds—two momentary misintimations excepted—refraining from those woeful sins against the pitch that marred the 'Tannhäuser' performance of the foregoing evening."

"It is a matter for regret that the management does not permit more such thoroughgoing rehearsals. It should be remembered that the public pays six dollars for the unrehearsed as well as for the prepared presentations."

The next day, Dec. 11, Mr. Gunn had more to say on the same subject, writing of "Rigoletto" that there were "several accidents that lent to it many of the aspects of a general rehearsal."

"Thus," Mr. Gunn continued, "the quartet sounded as though it had not been rehearsed. Mr. Weber's contact with Mr. Schwarz' interpretation, I felt, had been chiefly by observation. He might easily have profited by further repetitions of Mr. Piccaver's part (and so might Mr. Piccaver). In short, I doubt if Mr. Weber even had a rehearsal with the orchestra."

"One must conclude that the participants in this performance were lucky as well as talented and that their good fortune was shared by the public."

## Criticism as to Casts

Where, it is being asked, lies the fault for this condition? With the manager or the musical director? The same question is raised repeatedly as to casts. Friends of Claudia Muzio insist that Rosa Raisa, a close friend of Polacco and his wife, Edith Mason, is not only favored over Miss Muzio in the matter of rôles and number of performances, but in that of supporting casts. They point out that, while as much entitled to the honor as Mme. Raisa, Miss Muzio has never been permitted to open a season, that honor invariably falling to the other dramatic soprano. They ask if Mme. Raisa would have been called upon to take up a rôle such as that of *Margherita* in "Mefistofele," who has only one important scene, and they regard Miss Muzio's triumph in this work as something of a discomfiture for what they style the Polacco-Mason-Raisa-Rimini faction.

The frequent appearances of Giacomo Rimini in important rôles continues to be a matter of discussion. As is generally known, Mme. Raisa's contract requires the company to take her husband also. Indicative of the feelings of patrons of the opera, a letter bearing the date of Dec. 4 was published in the *Chicago Tribune*, which did not mention the name of the singer referred to, but which did not need to do so to be perfectly clear to those who read it. Headed, "The baritone who sings off pitch," the letter read as follows:

"Will you permit a grand opera subscriber for six years a word as to the rights of opera lovers? Repeatedly the beautiful operas are utterly ruined by a certain baritone, who has no voice at all, cannot sing on pitch, and while he may act and dress the part, that is not what we pay for. Opera requires a singing voice, not so much the dress and acting. A number of subscribers have canceled their subscriptions because they drew this supposed baritone so often on their

night in years past. If box office receipts are worth considering, it would be wise to keep this artist (?) off the cast. Pay him his salary if he has to be kept on the pay roll, but give the public a chance to enjoy opera.—Subscriber."

## Need More Rehearsals

Both the *Tribune* and the *Herald Examiner* commented Sunday on some of the issues which have been presented by MUSICAL AMERICA. Commenting on the unusual number of letters of a criticizing character received by the music department of that paper, the *Tribune* reviewer, Edward Moore, makes some suggestions as to what the opera company should be, including the following:

"All the conductors should be capable of making their performances move with precision and pace. They might be assisted in this endeavor by having rehearsals enough to be safe going around curves. Eyelash escapes from skidding into a smash are exciting for all concerned, but they are not always art."

"The ideal artistic director would be the one who took no part in the performances. His duties should be to avoid the more flagrant cases of miscasting; in fact, his tendency should be in the direction of selecting those best fitted for their rôles. He should choose an attractive repertoire from various opera writing nations, and he should be able to weld the component elements of each performance into a coherent and smoothly working whole."

## "Bouquets—and Otherwise"

Under the heading "Bouquets—and Otherwise—For Chicago's Civic Opera Season," Mr. Gunn, writing in the Sunday *Herald Examiner*, expresses the view that the season should be shortened and ventures what he regards as "Constructive Criticism." The salient part of this follows:

"This, I trust, is what is known as constructive criticism. Just what that pleasant phrase means I am not certain. But the artists probably construe it as praise, since they are always asking for it. However, no such complicated organization as an opera company could always deserve praise. Nor has the Civic Opera always received it, either in these columns nor from the public."

"It is not to be denied that there is an undercurrent of dissatisfaction among the patrons. I have heard complaints about the 'Tannhäuser' cast. I have been told quite frankly that my veiled strictures on the 'Faust' performance were stupidly timid."

"I have been told by opera patrons that Mary McCormic was the least convincing of all *Marguerites*; that Forrai has a vibrato which matches Rimini's; that the stage management is inefficient and that the ballet is weird."

"So far as Miss McCormic is concerned, her contract, which was brief, is terminated and she returns to Paris, where she has an engagement at the Opera. Probably routine will do much to develop such musical and histrionic gifts as she may possess."

"The printed repertoire includes thirty-eight operas, fourteen in French, twenty-two in Italian, one in German and one in the language of the country. These must be presented in eleven weeks, with a week or two of prefatory rehearsal. Naturally, rehearsal time is limited. Thus the past week's 'Rigoletto' performance was given without a full piano rehearsal, not to mention an orchestral repetition."

"This is taking chances. But it is an inevitable part of the system as now organized. To remedy it, the company must have unlimited funds or begin all over again on another plan."

## Should Reduce Repertoire

"Because of the expense it seems impossible to increase the number of orchestral rehearsals. An opera once rehearsed is given no further orchestral preparation. Recently Cyrena Van Gordon did the part of *Dalila* for the first time without an orchestral rehearsal. This took place at a popular priced Saturday night performance. It may have been fair to the public, since the event proved reasonably satisfactory. But it certainly was not fair to the artist."

"If there are several important changes in cast, even in the standard repertoire, there should be rehearsals if the company can find time for them. But

when they can find the time they probably cannot find the money."

"The answer to this problem would seem to be in a reduction of the repertoire. If fewer operas were attempted so many rehearsals would not be needed. There are five subscription performances a week. No single subscriber could reasonably demand more than five different operas. That would indicate a possible reduction of thirteen operas."

"If the public interest still justifies extra-subscription performances on Fridays and Sundays, even these need not swell the number of works to be given. For they could accomplish repetitions of 'hits' from the regular repertoire or could exploit, as they now do, some famous star."

"One may admit all these friendly strictures and still define the Civic Opera as an artistic organization with the greatest possibilities. That it is able to carry through its crowded schedule with so high an average as was represented in last Tuesday's 'Mefistofele' performance, by the exquisite 'Werther' representations, by the great 'Aida' performances, proves it a splendid company."

## "Better Than Metropolitan"

"If it works at too high pressure; if temperaments get frayed and resignations threaten; if conductors grow discouraged and managers puzzled; if repertoire fails to please and mistakes are made, it yet is something for Chicago to be proud of."

"Hence these comments are made not in a spirit of fault-finding, but to excuse, to extenuate, to help. Our mistake rests finally with the public which demands what it fondly imagines to be Metropolitan standards. I am convinced that we have a better company and that our best performances are better than the Metropolitan's best."

"I fancy that their average is higher because the older organization may well be the stronger. They have a longer season, but not a larger repertoire. They have time for rehearsals and the money to pay for them."

"They have, also, centralized authority. Gatti-Casazza's word is law. He is director answerable only to the board of the Metropolitan. I can easily believe that his first answer to serious criticism would be resignation."

## CAPITAL APPLAUDS COMBINED CHORUSES

### Male Choirs Give United Concert—Guest Artists Well Received

By Dorothy De Muth Watson

WASHINGTON, Dec. 13.—The Federal Male Chorus, the largest organization of men singers in this city, was presented in concert on Dec. 10 in the Central High School Auditorium. This chorus is made up of the Almas Chanters, under John Shaddick; the Davison Glee Club, conducted by John R. Monroe, and the Interstate Male Chorus, with Commissioner Clyde B. Atchison as conductor. The combined membership is 100. The organization sang splendidly under the bâton of each conductor, in turn, and each unit gave part-songs under its leader. The program was broadcast.

T. Arthur Smith, Inc., presented Wanda Landowska, harpsichordist, and Hans Kindler, 'cellist, in joint recital in the National Theater Dec. 11. Mme. Landowska again proved her pre-eminence in harpsichord playing. Both artists were cordially received by a large audience. Ravel's *Habañera*, played by Mr. Kindler to the accompaniment of Emmanuel Balaban, was repeated in response to insistent applause.

The Orpheus Club held a "French evening" in the home of Katherine Riggs, harpist, recently, when Miss Riggs was assisted by Ruby Potter, soprano, and Helen Gerrer, violinist. Accompanists were Mildred Kolb Schulze and Louis Potter.

Reinald Werrenrath, baritone, was presented in recital by the community center department of the public schools recently. Herbert Carrick accompanied.

The Friday Morning Club was entertained by Mrs. Miriam B. Hilton, who gave an address on the School of Music for Americans at Fontainebleau. Assisting were Helen Howison, soprano, and Charlotte Klein, pianist.



# Outlook of a Conductor Essential in Organist, Says Dupré

Eminent French Virtuoso, Praises American Organ Builders for Their Influence in the Development of Modern Organ Composition

**H**ERE is consolation for would-be conductors in Marcel Dupré's statement that manipulating the many combinations of a great organ affords as keen a pleasure as wielding a bâton before an orchestra of a hundred players. Not that Mr. Dupré would advise all those who have no orchestra to acquire the habit of playing on the "king of instruments," but he believes that the organist who would recreate the great works of modern composers should develop the appreciation of color, the psychology and the sense of command and authority which are so necessary in the make-up of a great orchestral leader.

"There is no single instrument which can approach the organ in the wide range of color which it commands," said Mr. Dupré, "and for that we have to thank the American organ builders. They seem to have worked hand in hand with modern composers in giving them an almost perfect medium through which to express themselves."

"Of course, one should use discretion in mixing the colors of his tonal palette, for too much color is as bad as too little. Variety of color is not the principal thing in playing a work of Bach or a pastorate, for instance. But in the modern works, especially from César Franck on, an appreciation of color combinations is absolutely essential. That is why the organist, in these, especially, should look upon himself more as an orchestra leader than as an organ player."

The unlimited possibilities which the modern organ affords the composer, have taken a strong hold on Mr. Dupré in the last few years. A graduate of the Paris Conservatoire and winner of the coveted Prix de Rome, he long ago mastered the technical aspects of composition, but it is only recently that he could bring himself to sever his associations at the Notre Dame in Paris, where he was for several years organist, and devote himself to the recreative side of his art. One of his most important compositions, his "Passion" Symphony, which was completed last summer, had its initial performance in this country in his first concert at the New York Wanamaker Auditorium on the afternoon of Nov. 17, two days after his return to America for his fourth consecutive tour under the management of Alexander Russell, director of the Wanamaker concerts.

## The "Passion" Symphony

The Symphony seeks to depict four episodes in the life of the Christ. The first shows the expectation, the hope for the coming of the Messiah, the principal theme being based on the hymn, "Christ, the Redeemer of the World." The second is a musical setting of the Manger

## Opera of Mozart's Boyhood to Have Premiere

**VIENNA**, Nov. 29.—"La finta semplice" (Feigned Simplicity), an opera written by Wolfgang Amadeus Mozart when he was eleven and a half years old, will be given here shortly. It is the work which was discovered recently in the archives of the national library at Dresden where it has lain forgotten for generations. It is a full opera, requiring a whole evening in performance, authorities who have examined it say, and has a truly Mozartean flavor. The work is interesting, they claim, not only historically as an example of the early work of a genius, but in itself as a charming light opera.



Marcel Dupré, French Organist, Giving the Final Touches to His "Passion" Symphony at His Summer Home at St. Valéry-en-Caux, in Normandy

Child, the Virgin Mother watching over her babe and the approach of the shepherds, interwoven with snatches of "Adeste Fideles." The third portrays the journey to Calvary and the fourth, the resurrection, death overcome and the redemption of mankind.

Like many of the great masterpieces that have withstood the test of time, the idea of Mr. Dupré's "Passion" Symphony came in a moment of inspiration, which he was able to work out at his seaside retreat in France last summer. It was at one of his concerts in the Wanamaker Auditorium in Philadelphia, where Mr. Dupré was given a theme on which to improvise a symphony, that the whole structure of the "Passion" Symphony seemed to rise up before him. It made such an impression upon him that he wrote down notes after the concert and took the first opportunity to work out the details of the composition. Because of his long experience in the service of the church, the subject held a peculiar fascination for him and he describes the composition as a labor of love.

Although Mr. Dupré feels that it is

often during an extemporization that moments of inspiration achieve their highest flight, he does not believe that the literature of the organ would profit or that it would be fair to the performer to make records of his efforts.

"The subject of inspiration is one which is generally spoken of too lightly," says the organist. "Granted that it may carry the player to the heights for a brief moment when he is extemporizing, the performance, as a whole, if it were recorded, would be bound to reveal defects that are passed over unnoticed at the time. I have made several records of improvisations, but only for my own amusement."

Mr. Dupré sees nothing unusual in the fact that in practically all his programs he improvises a symphony in four movements on an original theme proposed by a member of the audience. It is only a matter of mastering the form, being familiar with the resources of the instrument, and able to develop the idea within the forms of the different movements. A simple matter, to hear him explain it!

"Passion" Symphony Idea Born in Philadelphia Concert—Extemporization a Matter of Architecture—Wife, a Linguist and Musician, His Inspiration

"The minute a theme is handed to me," he says, "I close my eyes for a second, when it seems to take form and rise as an architectural structure before my mind's eye. With the form clearly in mind, the development merely requires that I remember the outline and fill in as the inspiration of the moment dictates. One of the chief things to remember in such an extemporization is not to make it too long. Someone has said that a half-hour should be the limit, and it has been my experience that it is better to err on the side of brevity than play too long. The whole story can be told within that time and the audience soon knows when the organist is 'played out.'"

## Accompanied by Bride

Mr. Dupré is looking forward to his American tour this season with particular interest, since he is accompanied by his bride of last summer. It is Mme. Dupré's first visit to this country, although she is at home in an English speaking land, having lived in Oxford, England, for seven years. Previous to her marriage, she was a lecturer on English literature in a university in France. A woman of keen intelligence and wit, she is frequently summoned to the aid of her distinguished husband in a conversation, when he fumbles for an English equivalent for some expressive French word. Besides her ability as a linguist, Mme. Dupré is also a musician, possessing a cultivated soprano voice, but believing that one musician in a family is quite sufficient, she prefers to unite her talents with those of her husband and help him to achieve the greatest things of which he is capable.

At the conclusion of their American tour, which will carry them to most of the important cities west of the Rockies, Mr. and Mme. Dupré will return to France for a quiet summer at their modest cottage in Normandy. An appearance of special interest will be Mr. Dupré's concert in Cincinnati, where he will play his "Cortege et Litanie" with the Cincinnati Symphony under Fritz Reinér.

HAL CRAIN.

## Chicago Opera Company Adds Four Works to Season's List in Full Week

**CHICAGO**, Dec. 13.—The additions to the Chicago Opera's current repertoire consisted this past week of "The Barber of Seville," at a special Sunday matinee, with Tito Schipa, Graziella Pareto and Feodor Chaliapin; "Mefistofele" on Dec. 9, with Claudia Muzio, Antonio Cortis and Mr. Chaliapin; "Lakmé" on Dec. 11, with Miss Pareto and Mr. Schipa, and "Jewels of the Madonna" this afternoon.

Last Saturday evening "Trovatore" was repeated, with Miss Muzio once more displaying her lavish resources, her admirable vocal style and dramatic intensity. Augusta Lenska, a new Azucena, sang admirably, in a style equal in excellence to the richness and beauty of her voice. She exhibited a decided talent for character-drawing. Forest Lamont was the able Manrico and Giacomo Rimini, Di Luna. Virgillio Lazzari, as Ferrando, sang with his customary distinction of voice and style. Pietro Cimini gave a stirring interpretation of the score.

## "The Barber" Amuses

The return of "The Barber of Seville" was naturally of great interest to the city's opera-going public. Mr. Chalia-

pin's impersonation of the singing-master had aroused the laughter of last year's audience, and an eager crowd assembled to witness its repetition this year. It is a rich and racy figure he cuts. His sense of make-up is incredibly deft and humorous, and his characterization of the meager-minded simpleton is one of the completest, most human and most inspired of the impersonations he has made known here.

Miss Pareto's performance as Rosina was skillfully and delicately accomplished. The waltz from "Dinorah" was sung with grace in the lesson scene. Mr. Schipa's singing as Alaviva is perfection itself, and his acting of the rôle is as jaunty and successful as anything he does. He was a special favorite, as he always is. Mr. Rimini was the Barber, and Maria Claessens the Maid. Vittorio Trevisan's remarkably rich performance as Bartolo is one of the most captivating items in the repertoire of this most capable of all the buffos Chicago has seen and heard. It is varied, sly, complete, and irresistibly funny. Mr. Cimini conducted the score in sparkling fashion.

## "Tannhäuser" Repeated

Olga Forrai's impersonation of Elisabeth at the repetition of "Tannhäuser" Dec. 8 was one of several striking features of the performance. The comely young soprano has established herself

as a true Wagnerian singer, admirably schooled, sensitive, and, above all, acquainted with the spirit of the rôle and of her duties and opportunities in it. She was very well liked by the Monday night audience, one of the most critical of the week.

Joseph Schwarz's *Wolfram* was a second distinguished figure, ample and suave of voice, reserved of bearing, and yet a vital element in the drama. Forrest Lamont sustained a creditable degree of interest in the rôle, singing the narrative of the third act with great sympathy. Cyrena Van Gordon was a splendid *Venus*. Alexander Kipnis was *Hermann*, and Antonio Nicolich a distinguished *Reinmar*. The conducting of Henry G. Weber, the young Chicagoan who has made a sudden rise to renown this season, was a fine example of youthful understanding and spirit. The chorus sang with telling effect and the Venusberg ballet in the first act was danced in vivid style by Serge Oukrainsky and his coryphées, to the delight of many.

## "Mefistofele" Again

The season's first performance of "Mefistofele" on Dec. 9 was the occasion of remarkable successes for Mr. Chaliapin and Miss Muzio. The great bass' characterization of Boito's satanic figure was as full of power, subtlety and style as ever before. Miss Muzio has found something essentially dramatic to inject into the rôle of Margherita and her acting and singing were, as usual, of the finest quality. The prison aria, and the duet were as fine examples of bel canto turned to dynamic

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# "La Juive" Is Restored to Metropolitan Opera's Répertoire

[Continued from page 1]

ing oil—heaping pageantry, melodrama, every conceivable emotion and much stentorian singing in a manner inevitably Meyerbeerian—and yet remained an opera of no small measure of musical charm.

This was its first performance at the Metropolitan since that unforgettable Christmas Eve when Enrico Caruso, the greatest of *Eleazars*, wore the mask of opera for the last time while in a crucifixion of pain. The *Rachel* of that cast, Florence Easton, reappeared at Friday night's performance, and two others familiar in the earlier representations—Léon Rothier as *Cardinal Brogni* and Louis d'Angelo as *Ruggiero*—contributed to the feeling that the opera had never been very far from the proscenium. With Urban's beautiful settings apparently as fresh as when new and with Rosina Galli, Giuseppe Bonfiglio and the children's ballet again entrancing in virtually the same divertissements as before, only one really salient difference was to be noted. Caruso was gone—and with him vanished not only a heavenly mezza-voce that in the Passover scene thrilled the most sophisticated listeners to the verge of tears, but a character portrayal which by its own genius almost succeeded in lifting the antiquated melodramatic plot, creaking on its hinges, into the rarer atmosphere of music drama.

The new *Eleazar*, Giovanni Martinelli, was a highly successful one. He sang with a plenitude of ringing, stirring tone. He met some of the more strenuous exactions of the music with more of certitude than Caruso—for the sovereign tenor's high tones were showing the ravages of the pounding he long had given them. The plaudits for Martinelli after the third act lament were as thunderous as those given Caruso and not in many seasons has he been called so many times before the curtain. Moreover, the rôle was intelligently and sympathetically acted and free of both stiffness and exaggeration. For some, it followed a little too closely (and needlessly so) the general lines of Caruso's portrait, which was not altogether in accord with the traditions. Caruso's comedy, which played no small part in humanizing the figure of *Eleazar*, was his own interpolation. It was delightful, but not inevitable. By sacrificing something of the dignity with which others have clothed the part Caruso gained in power of characterization, but



Photos © Mishkin

## THE OLD "ELEAZAR" AND THE NEW

The Restoration of "La Juive" to the Répertoire of the Metropolitan Opera Company Introduces to New York a New "Eleazar" in the Person of Giovanni Martinelli. The Rôle Was Numbered Among the Famous Stage Portraits of Caruso, and Was the Idolized Tenor's Vehicle When He Last Appeared in Opera at the Metropolitan. That Mr. Martinelli Follows the General Lines of His Celebrated Predecessor in Make-Up Is Shown by the Above Photographs. Mr. Martinelli Is Seen on the Right. The Photograph of Caruso Was Taken Between Acts of "La Juive" on Christmas Eve, 1920, His Last Appearance in Public

in a way peculiar to his own personality. Martinelli's methods were similar and, as already stated, highly successful. Perhaps they will become more individual as he grows deeper in the rôle.

With due credit given, it remains to be chronicled that *Eleazar* was but one of three outstanding personages in the restoration. He shared about equally in importance with Mr. Rothier's *Cardinal* and Miss Easton's *Rachel*. The former remains as fine an achievement as the veteran French bass has encompassed in his fourteen years at the Metropolitan, and more than any other figure in the opera he approached in voice, appearance and bearing "the grand manner" of "La Juive's" heyday.

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Miss Easton is singing too hard. Cast too frequently in heroic rôles, she plainly is drawing very heavily on her vocal resources and on her physical vitality as well. One can only marvel at the manner in which she steps from "Carmen" to "Gioconda" or from Wagner to Mozart, and, still more, at her singing *Rachel* in "Juive" one night and *Elisabeth* in "Tannhäuser" the next. There must be limits to the endurance even of one who knows so well as she how to make the best use of her voice.

There was no conservation or stinting of her vocal powers Friday. *Rachel* is a heavy part and she was unsparing in giving to emotional climaxes all the volume and stress at her command. More than once there were momentary suggestions of hoarseness. But it was singing which could only command admiration for its beauty of tone, its mastery of style and its fine intelligence, even when it carried with it a sense of more than necessary driving of the voice. One was thankful for the quieter scenes, which took away this impression of too intensified effort. Of these the last, in which *Rachel* goes to her horripilating doom, afforded opportunity for emotional appeal of which Miss Easton made the most. It is difficult to conceive of this scene being sung and acted with more telling restraint. Her success here naturally was more complete than in those scenes where she called upon a vocal organ of moderate power to magnify itself through sheer intensity of singing.

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The *Leopold* of Ralph Erolle was by far the best the Metropolitan casts have possessed. Not only did he sing the difficult music, high in its tessitura, with apparent ease and silvered tone, but he imparted to the character—at best a

thankless one—a certain distinction and manliness it lacked in other hands.

Charlotte Ryan, one of the younger sopranos of the company, was put forward in the part of *The Princess*, perhaps before she was ready for it. She began her florid air in the second act nervously and did not achieve its embellishments as smoothly as she might have done otherwise. Later, in the finale of the Festival Scene, she sang some very lovely high tones and managed her part of the prison scene with *Rachel* like a veteran. The rôle is one which in the earlier days of the opera was entrusted to the most important singers of bravura, but the Metropolitan has chosen to make it a secondary one.

Of the other and lesser principals Louis d'Angelo was a familiar and competent *Albert*, Arnold Gabor sang *Ruggiero* admirably and James Wolfe gave due import to the few phrases allotted the *Herald* and the *Major-Domo*.

There was a change in the orchestra pit, Louis Hasselmans taking over the burden hitherto borne by Artur Bodanzky.

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There are tangible beauties in Halévy's scoring with many individual solo effects of distinct charm, and these were clearly disclosed. Wagner, it will be remembered, thought well of Halévy, while scorning Meyerbeer. Did he remember the long English horn introduction to *Eleazar's* third act air when he conceived the opening of the last act of "Tristan"? The similarity is one only of timbre—yet it prompts conjecture.

The fashion to deprecate the music of Meyerbeer naturally reacts against Halévy. It was "La Juive" that opened the way for "Les Huguenots" and "Le Prophète." Yet the resemblance is perhaps more superficial than is commonly recognized. Halévy's airs are far more sensitive, more inherently musical, than Meyerbeer's. For the most part they suffer from understatement (considering the standards of the day) rather than from the pompous dilation of the period. There are brief and fugitive melodies, such as the one used for the concerted passages intervening between the parts of the long bass air, "Si Rigueur," in the first act, which many another composer would have converted into an important separate number, and it is not difficult to conceive of much more capital being made of the inspiration which entered into the melodies allotted *Rachel* and *Eleazar* at the close of the first act. Today their final unison phrases carry something of a thrill but

the melodies themselves seem undeveloped and incidental. Set pieces like "Si Rigueur," "Rachel, quand du Seigneur," "Il Va Venir" and the Passover music are, of course, exceptions, but they are worthy ones. Audiences of this late date can only regret that Halévy saw the necessity of ruining some fine dramatic writing—as in the scenes between the *Princess* and *Rachel*, and the *Cardinal* and *Eleazar* in the prison—by needlessly appending old-fashioned two-part duets of too obvious tunefulness after he had built emotional effects of no little effectiveness. The recitatives, stodgy and all very much alike, inevitably grow tedious. In these Halévy was the victim of his time.

There are few ballets in opera more charming than those in "Juive," as given at the Metropolitan, and no little of their charm must be traced to the door of the music itself. The *Ländler* in the first act is an insinuating melody, and the divertissement of the third, in which the Metropolitan's juveniles disport themselves to everyone's delight, presents a succession of quaint and winning old tunes, entrusted to just the right instruments to give them charm. Rosina Galli danced delightfully, and the same may be said of her partner, Bon-

[Continued on page 41]

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**Clubs Are Trumps—Material for Operetta Libretto Is Furnishable by a New York Opera Ensemble—Youth Has Its Say When Shura Cherkassky and Sammy Kramer Appear, and Says It with Conviction—Gigli Corrects a Newspaper—A Unique Honor Is Justly Bestowed Upon Mrs. Edward MacDowell—George Eastman, a Virtuoso, Whose Technic Is Not Musical, Though Musically Exercised—When Criticism Is a "Wow"—An Exclusive Critical Review from Washington State**

Dear MUSICAL AMERICA:

This is a weird yarn, mates, dealing with Czars, Grand Dukes, royal levées and flunkies of both the Old and the New Worlds. Scene: the rich quarters allotted to the Monday Opera Club in New York. Time: a few days ago.

The Monday Opera Club is not, as might be believed by the thoughtless, an ordinary coterie of opera lovers.

True, the members just dote on opera. In fact, most every member of the Club is comfortably seated in his and her box in the horseshoe at least an hour before the end of each opera. I believe it is a serious infraction of some rule of the Club for a member to be in the Metropolitan before 10 o'clock on the night of a performance. But I am drifting.

The Monday Opera Club is a distinguished assembly, then, of eminent New York social leaders who have been winnowed from the chaff and husk of Gotham's society. Just who selected the first members I do not presume to say; like the ancient problem, "Which came first, the egg or the chicken?" I fear the question is a difficult one.

Well, the chickens, or the eggs—no; I am all mixed—I mean the members of the Monday Opera Club, decided they would settle once and for all this burning question of social leadership in New York.

So the ladies picked up a copy of New York's Blue Book, which is almost the size of the New York telephone directory, and began to peer through their lorgnettes. I do not know on which scientific theory this plucking process was based. However, when the ladies had finished their pious task the poor Blue Book was in a sad condition. Just 500 names remained.

But, of course, these names represented the cream of New York. Just as King Arthur picked his Round Table companions for valor, as Louis Quatorze selected his court for wit and charm, as Frederick the Great chose his table guests for repartee, these New York leaders named candidates for the Monday Opera Club for the rare qualities of—but I find myself stumped. I do not know the exact requirements for membership.

Perhaps a Mayflower vintage is necessary; perhaps allegiance to Volstead is insisted on; perhaps so many quarts of pearls and rubies will insure safe passage over the social Rubicon; perhaps the novitiates must prove themselves the intellectual, artistic and spiritual compeers of the artists who sing before them on Monday nights; perhaps the tyro must produce a genealogical chart showing descent from the Fossil or Reptilian Ages. I do not know. I

simply know that the Club is more exclusive than the Moose and the Christian Endeavor Circle.

After the members had been properly enrolled, the social committee of the Club decided to do a big thing. No, you are wrong; they did not stage a charity dance or a tag day.

You know that Czar Nicholas of all the Russias was executed several years ago in the revolution. Even the members of the Monday Opera Club had heard of this event. Several months ago a perfectly lovely gentleman who happens to be a Grand Duke announced that he had heard of the Czar's passing and that he, the Grand Duke, would cheerfully sit on the vacant throne. Every admirer of Gilbert and Sullivan and David W. Griffith knows that the wife of a Grand Duke is known as a Grand Duchess. This able lady was in Europe waiting patiently for the Russians to get together and beg the Grand Duke to sit on the throne, or was it on their necks?

When the good ladies of the Club heard the joyful news they resolved to make their modest contribution to the cause of human progress. The fruit of this decision was an invitation to the Grand Duchess to visit America under the auspices of the Monday Opera Club. And the Grand Duchess, who is no kin whatever of Lewis Carroll's Red Queen but who is a sister of Queen Marie, came to New York in all her glory. Only persons approved by the Club for membership were admitted to the royal presence and privileged to kiss the royal fingers. Five hundred in all attended the reception, or maybe it was 501 if I count the press agent who attends to the plebeian newspapers in the interests of the Club. (Capital C, please, Mr. Printer.)

The lady who heads the Club has announced that this Five Hundred will constitute the real backbone of social America.

In the meanwhile the Czarina-to-be (Russia willing) is holding courts in New York, Philadelphia and possibly some other fortunate cities.

And operetta composers are hunting everywhere for librettos!

Eight leading tenors in one opera company—no, that's not so bad.

Why, in some republics down in Latin-America I have seen armies of fifty men, forty of whom were Majors, Colonels and Generals.

There is one thing worse than a talky tenor or a child musician; the singer's nearest kin, or the wunderkind's parent. But I was delightfully disappointed the other evening. I heard not one but two juvenile musicians and I was deeply impressed by the unusual gifts of both youngsters.

That indefatigable friend of rising talent, Mrs. Sada T. Cowen, presented little Shura Cherkassky, a pianist in his early teens, and plump Sammy Kramer, a violinist of thirteen summers, in a program at her residence.

Some months ago I told you of the experiences of Shura; how he had surprised grizzled musicians (yes, I know several grizzly artists); how Frederick R. Huber, the municipal director of music in Baltimore, had undertaken the boy's direction under generous provisions. The lad's playing proves he has more than technical dexterity. He has imagination and an exquisite feeling for tone and the phrase. Besides, he is blossoming as a composer.

The boy Sammy has given a number of recitals and I can well understand that his impetuous playing, his arm and finger technic, would please most any audience. I believe that it is Mrs. Cowen's idea to raise a fund for Shura and Sammy so they may continue with their studies. If any children deserve encouragement these two boys do. I trust it will be made possible for them to withdraw from the recital platform.

Budding talent, like plants, must suffer if the normal process of growth is hindered.

"The choirmen were thirsty creatures. They sat in a gallery near the organ and after hymns passed round a large can of beer to moisten their mouths before they had to sing again."

No, gentle reader, these singers do not belong to any choir in contemporary America. I happened to find the unholy words in a recent London paper describing All Souls' Church, which has just celebrated its centenary—despite the dark deeds of those singers of 1824.

My good friend Gigli was a bit ruffled last week, and rightly so.

The esteemed *Sun* published the startling information that the young tenor was to appear in a New York vaudeville theater during the week.

The error was the result of one of those weird typographical twists which must happen every once in a while in the best of proof-rooms.

Beniamino promptly sat down to his typewriter—or was it the Nestor of the Opera House, Billy Guard, who sat down?—and pounded out a ringing denial. It appears that the vaudevillian's name resembles Gigli's in a vague way, hence the mix-up.

"If I ever have to give up singing in opera," declares Mr. Gigli in his letter, "which I hope I won't, vaudeville would be much more to my liking than shoe-making or truck-driving."

Which, I might add, is rather tough on the noble form of American pastime developed by the late B. F. Keith.

Speaking of names, I hear Gigli's name pronounced in every possible way. Perhaps the favorite form is "Giggly," as if it were a laughing matter, which is, of course, all wrong. The oracle of your Question Box could inform these people that the small "g" is silent. The first syllable is pronounced "jeel," like the last syllable of "congeal," making the name sound "Jeel-yeel," with accent on the "jeel." So much for your Italian lesson this week.

It speaks much for Gigli's art that he has forged his way to the front row in spite of a name which seems as difficult for American tongues to pronounce as the roll-call of a Russian regiment.

Every friend of Edward MacDowell will rejoice that a unique honor has just been paid to the American composer's widow.

Your columns carried the story last week—and created quite a stir by publishing the story before any newspaper in the country—that Mrs. MacDowell would be awarded the \$5,000 prize as "the American woman who has made the most valuable contribution to the advancement of human welfare in 1924." The prize is awarded by the *Pictorial Review*.

It is an open secret in musical circles that Mrs. MacDowell's magnificent work in maintaining the Peterboro, N. H., Colony for creative artists has been seriously handicapped by the lack of funds.

Any composer, writer or painter of talent is permitted to dwell in the MacDowell Colony amid idyllic surroundings, and many a work of importance has been made possible under this arrangement. Of course, the Colony could not possibly accommodate all the worthy candidates, but all the artists who have been privileged to visit Peterboro have been touched to the quick by the noble altruism of the enterprise.

Knowing Mrs. MacDowell's nature, I can venture that she has already spent the greater part of the *Pictorial Review's* prize honorarium for her beloved cause. A great deal more support is necessary if the work of the MacDowell Colony is to go on. Despite every sort of handicap, this frail woman has toured the land giving piano recitals and lectures for the benefit of Peterboro. Loyal friends have supported her, but the extent of the Colony project is so big that the whole nation must be aroused to the necessity of giving this practical encouragement to American artists.

The work must go on.

Somehow, the burden of fostering music in this country has fallen largely on the shoulders of women.

No one can overestimate the work accomplished by American women in the field of music. Two names come to my mind at this moment, those of Mrs. John F. Lyons, president of the National Federation of Music Clubs, and Miss Isabel Lowden, director of the New York Music Week Association.

Mrs. Lyons has built up the Federation in her quiet, non-spectacular fashion ever since she assumed the presidency a couple of years ago. Her principal contribution I feel, has been in welding the scattered forces into some sort of a solid, compact body with a definite working program.

Isabel Lowden is one of those unobtrusive friends of music who work so quietly and effectually that no person outside of her intimate circle of associates is likely to be acquainted with the magnitude and weight of her accomplishment.

Under Miss Lowden's direction and with the cooperation of a group of repre-

sentative New Yorkers, a series of remarkable contests were held last season.

I wish I had space available to tell you all about these contests among children and grown-ups; how Miss Lowden and the prominent musicians who assisted her, discovered unsuspected musical talent among the poor youngsters in New York; how sorely needed aid was brought to many a struggling talent.

I am glad that Miss Lowden is determined to make these contests (explorations for talent I should call them) a fixture in our musical life.

Miss Lowden is laboring without hope of any personal gain; she has consecrated herself to the contest idea and now it devolves on musicians to respond to her call.

This cause must enlist the whole-hearted support of every genuine well-wisher of music.

When I told you recently of the wise benefactions of George Eastman to the cause of musical education I had little thought that the kodak king would surprise the world with another three million dollar gift for his pet institution, the Eastman School of Music at Rochester.

In all, Mr. Eastman's contributions to various causes amount to \$58,000,000. Of this great sum a liberal slice has been spent on the Rochester School, of which an able American musician, Howard Hanson, is the artistic director. Last week's donation will be added to the School's endowment fund, thereby perpetuating this exceedingly unique pedagogical laboratory. By this sensible action he insures the continuance of his School along the broad lines laid out by him. Unlike some other open-pursed but over-trusting philanthropists, Mr. Eastman is not gambling on the future. I dare say Mr. Eastman's contributions to music will be spent wisely, because Mr. Eastman is enough of a realist to know that a philanthropist cannot always rely on trustees to administer an artistic project with sympathy and understanding.

Of course, you will say that Mr. Eastman's munificence to musical education is the result of his thwarted desire in youth to follow a musical career.

I am sorry, but I cannot spin you a romance of this kind, for the simple truth is that Mr. Eastman has not a particle of talent for music. He declares that he cannot even carry a tune in his head for five minutes, much less whistle one; but I am inclined to think that the gentleman protests too much, for I know that he studied music rather diligently for at least a short period. I understand that he took up the study of piano a few years ago and really made remarkable progress.

This would not surprise me, for it is well recognized that Mr. Eastman is a man of rare inventive genius—in fact, his constructive skill laid the foundation for his vast fortune.

I might add that another reason of Eastman's success is his unerring skill as a director of men. I don't suppose he was ever heard to announce that he is a "judge of human nature," for men who would proclaim such a verity are the very ones who are weakest in the possession of this rare faculty. No, George Eastman is more of a virtuoso. Musicians who have been associated with him tell me that Eastman is pretty much of a—let us say, tyrant. That is, he never created a royal court either in his music school or his business, hence he is not afflicted with courtiers. He is a man's man who believes in one man command. This direct touch has eliminated the dank, chilly atmosphere of the corporation from his enterprises, musical and otherwise. I guess he makes plenty of mistakes, in fact I know he does. I am told that he is deucedly stubborn on some musical questions. But he belongs to that vanishing race of aristocrats, the benevolent dictator, so all the world of musicians must rejoice that alone, unadvised and unaided, he has made to musical education one of the grandest gifts in American history.

Mr. Eastman is explicit as to his reasons for making his gifts to musical education.

"I have given largely to educational institutions because I believe education is perhaps the most important thing," he says. "I don't limit that to technical education. A man needs to be educated fully. That is why I have given to the liberal arts work of the University of Rochester."

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

"Another important thing is how men use their leisure. It seems to me that listening to music—good music—is the best way of using leisure. Athletics are good, too, but the leisure time for athletics is limited. There is no such limit to music.

"The appreciation of music requires some education in listening to it. It does not require the technical education that playing music does. I can't whistle a tune, I can't keep the air of a tune, but I have learned to get a great deal from music.

"I have no distrust of leisure if it is used properly. But I don't see much increase of leisure for most men in the immediate future. I don't see the six-hour day in sight. Industries are pretty well tooled. Machinery is doing almost all that in its present form it can do.

"No man will have more leisure than he can get after having earned the so-called necessities of life. He must produce just so much in order to have leisure. He must give up eating as much as he does, or living as well, in order to work less. I don't think most people want more leisure that badly. More leisure to most men can only come by the increase of production by machinery.

"I have not sacrificed anything by disposing of my money. I have all the luxury I want. I like luxury. Unfortunately, a man's capacity for luxury is limited."

During the remarkable season of opera given in Cleveland last spring through the efforts of a group of citizens headed by Mr. Miner, a little incident occurred which reflects the attitude of Mr. Eastman toward music.

It was during an evening performance and the vast auditorium was jammed with Clevelanders who had come to hear the Metropolitan's array of famous stars.

Now, one feature of this successful season was the sale of a great number of tickets at a very small price—one dollar, I believe.

It happened that a gentleman I know was threading his way through the aisles toward a low-priced seat when he spied a familiar face. There was George Eastman sitting in the back of the auditorium, sandwiched in between two very plain specimens of humanity. He had not asked for a box seat but had taken his chance with the crowd. When my friend spoke to him, he explained that "he wanted to hear opera just as the man on the street would be likely to hear it, from an ordinary cheap seat."

There is George Eastman, plain and unostentatious, and a wise friend of music.

I had known for some time that Xaver Scharwenka was not in the best of health, but it was certainly a shock to read that he had died last week, although he had reached the age of seventy-five. What a delightful personality he had! He was one of the most lovable of men.

I first met him back in the beginning of the '90's when he came to this country for a tour, which was a failure in every sense. How a remark, either made or written, can sometimes affect the career of people!

My mind goes back to when James G. Blaine was defeated for the Presidency of the United States by a phrase that spread through this country like wild-fire—"Rum, Romanism and Rebellion." James G. Blaine was not responsible for the phrase, but enough people believed it so that he was snowed under.

It was, I believe, at a dinner party that one of the best known musical critics, in discussing Scharwenka's opening appearance in New York, spoke of him as the "harmonious blacksmith." It so put the thought into the minds of critics throughout this country that he was a "harmonious blacksmith" that Scharwenka, who was really a great artist, never got a fair showing.

Besides, the piano house that brought him over at that time sent him through the country with one of the most awful concert grand pianos that ever appeared on the stage. It was a new instrument just entering the concert field, and poor Scharwenka was certainly handicapped from every angle.

The only real moral support he received was from our dear old friend, now also passed away, John Levine, whom many of the readers of your paper will remember as a prominent musical manager for many years, and who, I am

glad to say, was a member of the staff of your publication in its younger days. It was never as a great piano virtuoso that Scharwenka shone. He was a great teacher, a very patient man, and was responsible for rounding out many a pianist who afterward became a great success.

To me his greatest appeal was in his compositions. They seemed, to an extent, to radiate his own personality. He composed, as is well known, several piano pieces of various types, a sonata for the violin and one for the cello, and a Symphony in C Minor. His five Polish dances are delightful.

The great art of music is richer for his having lived. I think that is the greatest compliment I can pay him.

Contemporaneously with Scharwenka coming to this country in 1890, I could not help thinking the other day of Leo Ditrichstein when I read in the papers that this famous actor was retiring from the stage. There is another personality. Ditrichstein first came to this country under the management of the late Gustav Amberg, and is a Hungarian by birth. With the great versatility of the Hungarians, he was both a fine musician and a fine actor. It was a great question at that time as to whether Ditrichstein's career would develop toward music—possibly as a singer, for he had a delightful voice—or toward the art of acting. The acting won out. And yet, as if it were fatalism, the two plays that made his great reputation in this country were both written around the art of music, one being "The Great Lover" and the other "The Concert." He was always happy in these parts because it brought him into the atmosphere of music. Had Ditrichstein adopted music as his profession instead of the stage, I believe he would have been as great a singer and pianist as he is an actor. His retirement from the stage is a distinct loss, for it eliminates a school of acting that had developed from the refinement of music.

The ever-delightful Christopher Morley, the romanticist of American columnists, is completely enchanted by the vigorous English employed by the critics of *Variety*, the erudite theatrical weekly.

In his *Bowling Green* in the *Literary Review*, Mr. Morley cites a whole column of this strong, unsullied English. The specimens quoted are delicious, but Christopher missed equally choice material.

*Variety* critics are virile souls who despise euphemisms; if a play is bad it is "a flop," if a vaudeville act is surpassingly good it is "a wow."

Where Critic Henderson or Gilman would cautiously remark, "The soprano was received with evident relish by the large audience," *Variety* writers will state explicitly, "The dame was a knock-out and the mob howled."

On a less ethereal plane is the critical philosophy of the Seattle, Wash., *Union-Record*. A certain fiddler whom I shall call Kasha Boursh descended on Seattle recently. The *Union-Record's* music critic put down his pipe, the volume of Marcel Proust he was devouring, and sharpened his pencil.

Here is his review, just as it appeared with the exception of the name of the artist:

"KASHA BOURSH, FIDDLER, PUTS ON SWELL CARD

"Kasha Boursh, the great fiddler, played in the Masonic Temple Wednesday night, and there were many empty seats. That, of course, isn't a reflection on Boursh, but on Seattle, which doesn't seem to appreciate good music as much as does Portland, for instance.

"The galleries were nearly filled, but on the main floor there were two sections nearly empty. The rich people of Seattle, those who could afford to appear on an occasion like this—all dressed up in soup and fish, handsome gowns and jewelry—were not there. Those who came didn't come in limousines to one of the biggest musical events this season. They came in street cars. And they got their money's worth—anybody who couldn't get a kick out of Boursh's fiddling must be suffering from ear trouble.

"This musical critic doesn't know much about the high-toned and high-brow forms of 'art.' This critic admits he can get almost as much kick out of a lively jazz tune as he can out of most of the synthetic gin they sell nowadays. And you've got to admit that Boursh is at least as good as any three jazz orchestras put together.

"About the 'exquisite bowing' and 'marvelous fingering' the Boursh is supposed to do, this critic knows even less

than most of the people who could have gone to the concert and didn't have sense enough to do it. This technical stuff that Boursh does might just as well be a lecture by Professor Einstein of Germany on the fourth dimension, or an acrobatic stunt like keeping three eggs in the air while balancing a glass of water on his chin and standing on one foot on a slack wire. But Boursh does make sweet, sweet music.

"Joe Boney accompanied Boursh on the piano. Joe also was worth the price of admission.

"It was a swell card at the Masonic Temple last night and a poor turnout. Think of it—for the price of admission to a good smoker you could have had a wonderful time and still be able to say to your friends, off-hand like: 'Did you hear Kasha Boursh last night? I did.' "Don't miss a chance like that next time."

This kind of criticism is crude and rough-hewn but it is sturdy stuff. After reading the smooth, familiar, oh! so familiar, elegances of the conventional review, this type of poor-but-honest comment is like balm to the heart. When you finish reading the *Union-Record*, you have a clear idea in your head. You know how a musical event really impressed the plain and vigorous recorder. Such simple directness is in itself a virtue, so in a spirit of charity, proper to this glad season, we should commend this vigorous school of writing, says your

*Mephisto*

## MILWAUKEE SERIES HAS FESTIVAL TONE

Choral and Solo Programs Draw 7000 Persons to Five Events

By C. O. Skinrood

MILWAUKEE, Dec. 13.—More than 7000 persons attended concerts given on five successive days and nights in the Pabst Theater recently. The series, which was in the nature of a festival, began with a program by the Lyric Male Chorus. Moriz Rosenthal appeared in a piano recital the second night under the management of Marion Andrews, who also presented, another night, Geraldine Farrar in her version of "Carmen." The Chicago Symphony was presented by Margaret Rice, who likewise sponsored appearances of Sylvia Lent and Gilbert Ross, violinists.

The Lyric Chorus gave a program of virile music under Alfred Hiles Bergen. Nearly every number was repeated, including Bach's "Cum Sancto Spiritu." Other numbers included César Franck's "Chorus of Camel Drivers," Yon's "Gesu Bambino," compositions by Brahms and Mr. Bergen's "Death Song." Much of the choir's singing was in a refined pianissimo tone, which made climaxes still more effective. Percy Fullinwider, head of the violin department of Lawrence College, Appleton, Wis., played solos with understanding and technical facility. His own compositions were particularly well received. Arthur Arnecke played accompaniments.

Mr. Rosenthal played with flashing brilliancy and astounding technical fluency. Mozart's Sonata in A, Chopin preludes and Liszt's Second Rhapsody were on his program.

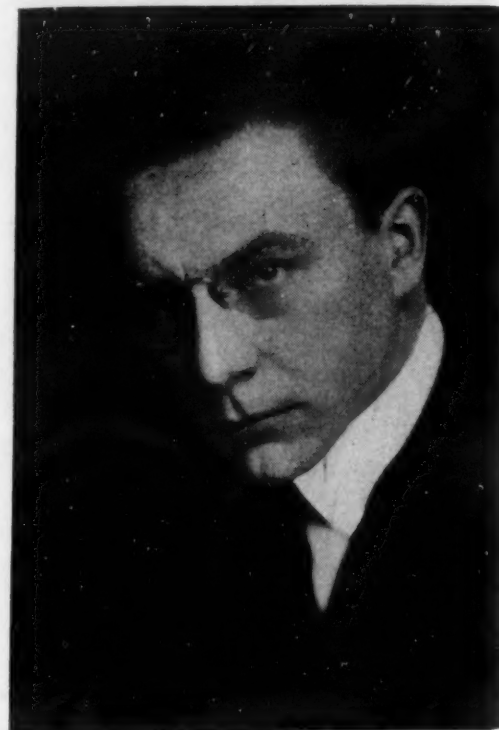
Miss Lent represents well the feminine type of player, refined and poetical in her tendencies. Mr. Ross, on the other hand, has a bold and rugged style of playing. Both in solos and duets these artistic young players charmed their large audience.

Frederick Stock did educational work with the Chicago Symphony. He told his auditors he would repeat part of Max Reger's "Romantic" Suite, if desired. Then Mr. Stock played a number which he asked to have named. It was Grieg's "Spring Song." Beethoven's Second Symphony was given here for the first time in many years.

Edward Rechlin, New York organist, played for a large audience in Bethany Lutheran Church.

Dusolina Giannini sang in Morgan town, Pa., on Dec. 10, in Pittsburgh on Dec. 11 and in Philadelphia on the 15th. She was to sing at the Friday Morning Musicales at the Biltmore on Dec. 19. On Dec. 30 she will sing with the Schola Cantorum before leaving for a tour of the South and Middle West.

Richard Hageman Will  
Resume Summer Work at  
Chicago Musical College



Richard Hageman

CHICAGO, Dec. 13.—Richard Hageman's private and class instruction in the summer courses of the Chicago Musical College will be among the most important and interesting features of the master school. His classes will cover opera, coaching and repertoire, the art of accompanying and orchestral conducting.

The opera work will emphasize especially the Italian, French and German repertoires, and the vocal and dramatic features of all schools will be intensively set forth. The work will be of especial value to those who stand in need of practical information in furthering their own opera careers.

The coaching, repertoire and interpretation classes will be devoted to a discussion, founded on Mr. Hageman's wide experience in the concert field, on the fundamentals of the song-recitalist's profession. The songs of Haydn, Handel, Mozart, Pergolesi and Beethoven will serve as basis of the work, and from this starting point the songs of the romantic period in German, French, Russian and American schools will be studied.

Mr. Hageman's gifts as a teacher of the art of accompanying have been amply demonstrated. They are based on an unparalleled success in the profession of accompanist and on his natural ability to impart to others the essentials of his own art. The orchestral conducting courses have been included in the curriculum owing to many requests. Mr. Hageman will put at the disposal of his students ample knowledge won as conductor of the Chicago, Metropolitan and Ravinia Operas.

Mr. Hageman was born in Holland. His father was director of the Amsterdam Conservatory, and his mother, a Russian, a court singer at The Hague. His early musical education was under the patronage of Queen Wilhelmina. For over thirteen years he has had a conspicuous place in the large opera houses of America. As a teacher, practically all the foremost operatic and concert artists now before the public have come under his instruction, and as a pianist his skill as a technician and his genius as accompanist have won him an enviable reputation in association with the most famous of recital artists. He has been a favored and distinguished member of the summer master faculty of the Chicago Musical College for a number of seasons.

Bridgeport Society Sings "Jepftha"

BRIDGEPORT, CONN., Dec. 13.—The Oratorio Society, Frank Kasschau, conductor, was heard in a program of much interest in the high school auditorium on the evening of Dec. 2. One of the features of the concert was the second performance in America of Carissimi's "Jepftha," with Lillian Gustafson, soprano; Arthur Levasseur, tenor; Shella Fryer, contralto, and Henry Rowley, baritone, taking the solo parts. Other numbers were Jan Pieter Sweelinck's Psalm 134 and Gustav Holst's "Battle Hymn." The audience was large and demonstrative and applauded the soloists and the members of the small orchestra as well as the chorus and its efficient conductor.



# Folk-Songs Better Than Futurism, Declares Soprano

Marie Sundelius Confesses a Fondness for Old-Fashioned Things — Forcing Voice in Modern Dissonant Works Is a Mistake, She Believes



N the illustrated supplements, prima donnas are always pictured in gingham aprons beating a cake, or, broom in hand, sweeping the kitchen. It gives a domestic, intimate touch to the story. The public wants its idols to be human, but not too human. It doesn't really matter that the broom and the apron are probably the property of the photographer. There are, however, some prima donnas who are interested in their homes and husbands as well as their careers. They even keep house occasionally and like it. Marie Sundelius, soprano of the Metropolitan Opera, does, and she is sure that there are others like her.

Mme. Sundelius is unpretentious in her life and tastes. She does not attempt to understand the complications of modern life and music. She does not want to. "I don't like anything modern," she says. "I don't like modern music. You can't sing it. I think that to force your voice in these modern dissonant works, to try to make it sound like anything but a beautiful voice, is a mistake. Music that is sung should be lyrical. I am old-fashioned enough to like melody. I really enjoy it, and I think most other people do. Audiences, I know, much prefer simple ballads and folk-songs to pretentious futuristic pieces with no tune and no soul."

"I carry my taste in music into everything. I am at least consistent. I can't read modern novels. They bore me to death. I'm not interested in the exotic things that happen to the sophisticated people in most of the books you read nowadays. I pick them up occasionally, but instead of finishing them I go back to 'The Last of the Mohicans.' I suppose it's childish to like that, but I do. It's thrilling and it's simple and straightforward. It has something of a folk quality in it, a feeling for the soil."

"You don't find that in America very often. You do in the north, in Sweden and Norway. You find it in their books and you find it in their music. I always sing Swedish folk-songs on my concert programs and they are always the most popular numbers. They are real and, because they have grown naturally from the people's desire to make music, they have a universal appeal. They reflect a serene people, who do not have to come face to face with the difficulties of modern life—life in America."

Despite her admiration for the rural simplicity of Scandinavia, Mme. Sundelius would not want to live there. "It is a relief after an exhausting season



Photo by Lila Perry

## MARIE SUNDELIUS

Soprano of the Metropolitan Opera and a Favorite Concert Artist Whose Tours Have Made Her Voice and Personality Familiar Throughout the Country

to go there and rest, far away from the world, but I have lived almost all my life in America and I could not stay anywhere else. I don't even mind the traveling, because in each place I meet new people, interesting people."

"Of course, I am always glad to get back to New York, because it is my home and I enjoy just being here and keeping house when I haven't a maid. If I had no career I would love to take care of my house myself. I can do it and I do when I have to, but, of course, to me singing is much more important than cooking and cleaning. And when I go away such nice amusing things happen to me."

On her fall concert tour Mme. Sundelius sang at the Mercersburg Academy in Pennsylvania. "It is a boys' school," she says, "and it was thrilling to see all the young faces, to be given the school cheer. Just take that concert as an example. So many things happened there. For one, I signed the famous Bible which hundreds of great men have written in in the last forty years, and I was the first woman to sign it. It was a nice feeling."

"A very funny thing happened at that same concert. Some friends of mine were in the audience. They overheard the conversation of a couple in front of them. As I finished a song the woman turned to her husband and said, 'Darling, if I had a voice like that would you buy me a gown like that?' and he turned back to her and said sweetly and

firmly, 'My dear, if you had a voice like that you could buy yourself a gown like that.'

"You come across those people everywhere. The gown is really very important to them. They like it to be shiny, satin or beaded, something that looks very rich and elaborate—the sort of thing a prima donna would wear, but that would never do for their home town."

"Really, I am very much like them. I would love to wear clothes like that and carry a feather fan, but I can't. I'm not the prima donna type. I have to wear simple clothes and I can never carry a feather fan. Did you ever see anything like Bori's fan in 'Tales of Hoffmann'? It is yards long and she handles it with an air. I am sure the fan is half the sensation of the opera."

## Opera Is Hard Work

Mme. Sundelius likes to go to opera but in singing she prefers the concert-platform. "I am still at the opera but only for a few performances between concert tours. The opera is very hard work and very little pleasure. If you were invaluable to the opera house and could say what you wanted to do and what you didn't, it would be very nice; but no one is that valuable to the Metropolitan. Even the biggest artists there, the stars, work hard. They have to. The routine is strenuous and you keep on day after day. You learn dozens of rôles you are never called on to sing and then suddenly you are asked on a few days' notice to sing one you don't know."

"Moreover, the Metropolitan is such an enormous, complicated machine. It has to be run efficiently. It has to be run according to schedule. The personal element cannot enter in. That is why the Metropolitan is successful, but it is also why the singers have to work so hard. Not only the singers work hard. Everyone does from Mr. Gatti down. Your time is never your own. You are a cog that helps the wheel of the opera move around. That is all."

Concerts Mme. Sundelius finds more enjoyable. You can sing the songs you love and those your audience loves. If you are lucky, they are the same. You can come closer to your public, establish almost a personal contact with them, and you do not have the continual grind of rehearsals and performances, of learning new parts and being disappointed because you are never given a chance to sing them. And what is almost as important to Mme. Sundelius, you can occasionally just stay at home and forget that you are a prima donna."

"I have just come back from a tour," she explains, "and I have moved. I am spending my time now getting the house in order, making sure that my husband will be comfortable while I am away. Then I am going away again, but just on a short tour. I go for a few weeks at a time and come home in between. In the spring I will make a long trip out West; and then when I come back, we shall go to our camp in Maine for the summer, rough it, and forget that there are concerts and operas in the world. There you can remember only that it is beautiful and that you are glad to be alive."

H. M.

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## Pianists Invade Boston Concert Halls; Koussevitzky Gives Tchaikovsky Work

BOSTON, Dec. 15.—Not until the eight pair of concerts by the Boston Symphony on Friday afternoon and Saturday evening, Dec. 12 and 13, did Mr. Koussevitzky invite an assisting soloist to share in the program. Alexander Borovsky, pianist, who in 1921 played the Tchaikovsky B Flat Minor Concerto at one of the Koussevitzky concerts in Paris, again played the Concerto with Mr. Koussevitzky in Boston.

Though this city may boast of the fact that this Concerto was given its world premiere by Hans von Bülow in 1875 in Music Hall, the work had not been heard at the Symphony concerts for nine seasons. Mr. Borovsky gave a strongly characterized interpretation, playing with crisp, positive tone, with rhythmic verve, and with alert poetic and dramatic instinct.

Mr. Koussevitzky's orchestral program consisted of Respighi's Old Dances and Airs for the Lute (freely arranged), which were played with refinement and delicacy. For the first time in Boston, Corelli's Concerto Grosso in C Minor for String Orchestra and Piano was performed. Arthur Fiedler played the piano part with finely blending tone. He also played tasteful piano parts to the Respighi Airs. For closing number, Mr. Koussevitzky gave a vivid and realistic reading of Strauss' "Till Eulenspiegel."

### Mollenhauer Forces Play

The People's Symphony presented its sixth program on Sunday afternoon, Dec. 7, at the St. James Theater. Mr. Mollenhauer again avoided routine choice in his program, which consisted of Auber's Overture, "Le part du Diable," Clayton Johns's "Berceuse" and "Persuasion" for String Orchestra, and Tchaikovsky's Suite No. 3, Op. 55. The numbers by Mr. Johns proved especially charming.

The orchestra under Mr. Mollenhauer gave a notable account of itself in the Tchaikovsky Suite. Edna Wahle Furbur, contralto, who was the assisting soloist, sang with rich and expressive voice the "Card Song" and the "Gipsy Song" from "Carmen," and added the "Habanera" as an encore.

### Heifetz in Recital

Jascha Heifetz in his recital at Symphony Hall on Sunday afternoon, Dec. 7, again revealed his superb attributes in a violin program which included the Saint-Saëns Sonata No. 1 for piano and violin, the Glazounoff Concerto, a group by Chopin-Auer, Dont-Achron, Joseph Achron, and Paganini, and a concluding group by Cyril Scott and Sarasate. Noteworthy as ever were the sculptural bowings, the impeccable technique, and peculiarly rich tone, and the breadth of interpretations. Isidor Achron played splendid accompaniments.

### Hear Denoe Leedy

Denoe Leedy, pianist, played at Jordan Hall on Wednesday evening, Dec. 10. On his program were Schumann's Fantasia, Op. 17, numbers from Milhaud's "Saudades do Brazil," Ravel's "Ondine," Bartok's "Bear Dance," Albeniz' "Cordoba" and the Chopin Ballade in F Minor.

Mr. Leedy distinguished himself primarily with his musicianly interpretations. He plays with clean technique, poised sense of pace, and keen rhythmic feeling. His tone is warm and his phrasing unfailingly persuasive. He is neat and delicate as a colorist, endowing lyric moments with unusual refinement of taste. He can summon power judiciously and with telling sense of contrast and climax.

### Fela Rybier Successful

Fela Rybier gave a piano recital at Steinert Hall on Wednesday evening, Dec. 10. Playing compositions by Bach, Beethoven, Brahms, Chopin, Scriabin, and Paderewski, she revealed a musical temperament of high order. She possesses a fleet technique and feeling for poetic and dramatic music. Tempestuous music invites her to a display of virtuosity and tonal brilliance. Poetic music finds in her a sympathetic interpreter.

### Harvard Glee Concert

The Harvard Glee Club gave the first of its series of three Symphony Hall concerts on Thursday evening, Dec. 11. The program contained works by Parry, Byrd, Schmitt, Leisring, Zolotarief, Bantock, Lassus, Sullivan, Playford, Cui, and a Netherlands folk-song.

The club now numbers about 180 voices. Under Dr. Archibald T. Davison's direction it did not prove an unwieldy tonal mass. The ensemble is highly responsive, trained to execute with precision the slightest wish of its musically exacting conductor. Beauty of tone, finesse of phrasing, and enthusiasm in interpretations were sought and achieved.

Ossip Gabrilowitsch, the assisting soloist, played Handel's "The Harmonious Blacksmith," a Rondo Espressivo by P. E. Bach, J. S. Bach's Chromatic Fantasy and Fugue, and Beethoven's "Moonlight" Sonata. Mr. Gabrilowitsch played fastidiously, with crystalline tone, with delicate tints.

### Catherine Carver Scores

Catherine Carver, a sixteen-year old pianist, played at Jordan Hall on Thursday evening, Dec. 11. On her program were formidable compositions by Beethoven, Schumann, Couperin, Chopin, Ebell, MacDowell, Kreisler-Rachmaninoff, Dohnanyi, Fauré, and Paganini-Liszt. Miss Carver played these with easy, fluent technique, with warmth of tone and with expressive coloring. She shows, too, a musicianly regard for elastic rhythm and a feeling for the structure and significance of her music. Her interpretations, far from being immature, were decidedly engrossing.

### Pouishnoff in Russian List

Leff Pouishnoff, pianist, was heard in Jordan Hall on Friday evening, Dec. 12, in an all-Russian program, including works by Glinka-Balakireff, Glazounoff, Arensky, Moussorgsky, Pouishnoff, Rachmaninoff, Scriabin, Liadoff and Balakireff. Mr. Pouishnoff's work is scaled on massive lines. His technique is of outstanding brilliance and resourcefulness, as was revealed in Glazounoff's B Flat Sonata and Balakireff's "Islamey."

Mr. Pouishnoff is highly sensitive to tonal beauty and to fitting nuances, and is especially adroit in achieving tonal

balance. His own works proved decidedly charming and of musical worth. His interpretations were of absorbing interest. Many encores were added.

### Recital by Edith Thompson

Edith Thompson, at her piano recital in Jordan Hall, on Saturday afternoon, Dec. 13, played Mozart's Fantasia and Sonata in C Minor, MacDowell's Sonata Eroica, a Chopin group, and numbers by Moussorgsky, Alexander Steinert, Amami, Debussy, and de Falla. Miss Thompson played with sure and crisp technique and with firm, deep tone. MacDowell's Sonata was given an impressive performance. Throughout, Miss Thompson revealed a commanding musical intelligence and played her varied compositions with appropriate taste.

### Flute Players' Concert

The Boston Flute Players' Club gave its second monthly concert on Sunday afternoon, Dec. 7, at the Boston Art Club. The interesting musical program arranged by Georges Laurent, the musical director, included Joseph Jongen's Rapsodie for flute, oboe, clarinet, bassoon, horn, and piano; Ildebrando Pizzetti's Sonata in A for violin and piano, and Mozart's Concertante Quartet for oboe, clarinet, bassoon, and horn with piano accompaniment.

The performing artists were Georges Laurent, flute; Louis Speyer, oboe; Emil Acieri, clarinet; Raymond Allard, bassoon; Max Hess, horn, all of the Boston Symphony Orchestra. The Pizzetti Sonata was played by Carmela Ippolito, violinist, and Jesus Maria Sanroma, pianist. Both repeated the signal success they achieved when they performed the work at Miss Ippolito's recent recital at Jordan Hall.

### Music Lovers' Musicale

The Music Lovers' Club gave its second monthly morning musicale at Steinert Hall on Tuesday, Dec. 9. Elva Boyden, contralto, and Joseph Ecker, baritone, sang a group of duets and were heard to excellent advantage individually in solo groups. Robert Downing played skilfully a group of piano solos. Alessandro Niccolai revealed a good tone and technique in his violin pieces. Lucy van de Mark, soprano, sang a group of songs.

HENRY LEVINE.

## DETROIT SYMPHONY PAYS BUFFALO VISIT

### Flonzaley Quartet Among Other Artists Greeted With Enthusiasm

By F. W. Balch

BUFFALO, Dec. 13.—The Detroit Symphony, Ossip Gabrilowitsch conducting, and with Ernest Hutcheson, pianist, as soloist, recently gave the first concert of a series of five by visiting orchestras sponsored by the Buffalo Musical Foundation. Elmwood Hall was the place. Mendelssohn's "Ruy Blas" Overture was brilliantly played, as was César Franck's Symphony. In the latter the orchestra rose to a high plane of artistic achievement. Mr. Hutcheson, always a favorite in Buffalo, gave a wonderful performance of MacDowell's Second Concerto in D Minor and received an ovation.

Over 3000 school pupils, with grown-up escorts, attended the Detroit Symphony's afternoon concert.

The Buffalo Symphony Society, Mrs. Chauncy Hamlin, president, sponsored the Flonzaley Quartet concert of Dec. 10 in the ballroom of the new Hotel Statler. The auditorium was filled with music lovers, who took keen pleasure in the performance. The D Minor Quartet, by Haydn, was beautifully played. An Irish cradle song, added as an encore, was equally as appealing. In works by Brahms and Schubert unity of expression, phrasing, technique and tone were again sources of delight.

The first big concert of the United German Singing Societies of Buffalo on Dec. 8 in Elmwood Music Hall was a pronounced success. Aloys Stockwell conducted over 150 vocalists from five Buffalo organizations, and an elaborate program was presented.

Beniamino Gigli, tenor of the Metropolitan, and Magdeleine Brard, pianist, will appear at the White House before President and Mrs. Coolidge on the evening of Jan. 15.



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## ZATHURECZKY COMING TO MAKE FIRST TOUR

### Czech Violinist, Pupil of Hubay, on Way to America After Successes Abroad

Eduard Zathureczky, violinist, has left his home in Kosice, Czechoslovakia, for Berlin to begin the journey which will bring him to New York early in January for his American debut in Carnegie Hall on Tuesday evening, Jan. 20, under the management of the Wolfsohn Musical Bureau, Inc.

Mr. Zathureczky was born in Spisska-Nowo, Czechoslovakia, on Aug. 24, 1903. His father is inspector of the state railways and his mother was at one time a well-known musician in Central Europe, being a popular concert singer. When only four years old, young Zathureczky heard Helmsberger's Orchestra playing a pot-pourri in Abazzia and at once drew his mother's attention to "S'ist seltsam," the first words of the great aria from "Traviata," which he had heard his mother sing at home months before.

When six years old he had his first violin lessons in Teschen from Professor Pograbinsky, and by the end of the year he played the "William Tell" Fantasy at a pupils' concert. His next teacher was the conductor, Theodore Kun of Kosice, and soon after he was accepted by the famous professor, Hubay, as a pupil in the Conservatory in Budapest. Although the boy had never had any

real theoretical training in the violin, Hubay accepted him simply because of the youngster's great talent. Eduard passed with the highest honors the four years in Hubay's classes, including the master class in the short time of two years, and at the same time was graduated from the technical school, receiving his master's diploma and his technical school diploma at the same time.

While still a student Zathureczky often appeared on the concert stage. He made his debut in Budapest, where he played in three concerts as soloist with the Philharmonic Orchestra, conducted by Hubay, followed by a series of recitals in Vienna, Geneva and throughout Hungary and Czechoslovakia with ever-increasing success.

In October, 1923, he undertook a tour through Italy, and in three months gave forty concerts in the larger cities, appearing two and three times in every town and in Bologna five times. In Rome his success was so great that the musical society of Palermo, at the recommendation of the same society at Rome, telegraphed to Zathureczky asking him to play there instead of another violinist who was already engaged. In Florence he had to give three concerts.

Zathureczky was heard in Berlin last summer by a representative of the Wolfsohn Musical Bureau, who was so impressed by the violinist's magnetic personality that Zathureczky was engaged to come to America as soon as his European engagements would permit. He pronounces his name "Zat-ter-res-key."

Mr. Salmond will play in Hagerstown, Md.; on Jan. 8 in Wellesley, Mass.; on the following day he will play before the students of another woman's college in Northampton; on Jan. 13 he will play in Troy; on Jan. 14 in Utica; on Jan. 15 in Syracuse; on Jan. 16 in Buffalo, and on Jan. 17 in Toronto.

### KARSAVINA FINDS DANCING TALENT IN THIS COUNTRY

#### Dancer Believes Athletic Training Beneficial But Says Studies Should Not Begin Too Early

Thamar Karsavina believes there is wonderful material for dancers in this country, especially among the girls between the ages of fourteen and sixteen. She attributes this fact to the great love of sport which exists in this country and the athletic training which the average girl receives. It is a mistake, she says, to begin training a child too young.

"I was nine years old when I first began my training," Mme. Karsavina says, "and that is quite young enough. I believe that every child should be taught the rudiments of dancing, whether he ever advances beyond the initial step or not, for it is a great stimulus to the intellect."

"I can remember being taken as a little girl to see the ballet. The stage was too high and I worried my father until he lifted me up. Then I began to dance on the arm of his seat, and he was annoyed because the spectators laughed. He, however, realized that I had an irresistible penchant for dancing, but he did not let me begin training with his chorus until I was nine years old."

In learning to dance, she says, it is essential that the entire body be trained to obey the mind's dictation in the smallest details. It is not so obvious, but equally true, she adds, that unless the mind be disciplined to a high degree it has not the power to command this obedience.

#### Maria Ivogün Sails for American Tour

Maria Ivogün, soprano, who is on her way to America for another tour, will begin her season with an appearance in the Kinsolving Morning Musicales at the Blackstone Hotel, Chicago, on the morning of Dec. 30. She will then appear in recital in Des Moines, Iowa, and on Jan. 5 will sing at the Bagby Musicale at the Waldorf-Astoria, New York. On Jan. 10 Miss Ivogün will give a concert in Lynchburg, Va.

#### Eva Gauthier Makes Appearance in Vancouver

VANCOUVER, B. C., Dec. 13.—The appearance of Eva Gauthier, soprano, was an outstanding event. She was given a cordial welcome in the Orpheum Theater under the local management of Elizabeth Douglass. Her program included a group of folk-songs of Java and the Malay Islands, given in costume.

#### Felix Salmond Engaged for Eastern Cities Next Month

Felix Salmond, cellist, who has just returned from the Pacific Coast, will be unusually active next month. On Jan. 5

### TEXAN COMPOSERS HEARD

#### Edward Johnson Also Makes Appearance in San Antonio

SAN ANTONIO, TEX., Dec. 13.—Edward Johnson, Metropolitan Opera tenor, made a second appearance under the auspices of the Mozart Society in the Royal Theater recently, repeating his former success. Arias from "Andrea Chenier," "Fedora," "Bohème" and the "Girl of the Golden West" were included in his program. Old English songs arranged by Vaughan Williams and Deems Taylor were also given, and Rubinstein, Huë, and Fourdrain were represented. Brahms' "Little Sandman" and Martin Shaw's "Song of the Palanquin Bearers" were repeated. Ellmer Zoller was the accompanist. The Mozart Society, under David Ormasher, sang "Life" by Lang and Campana's "Row Us Swiftly." Walter Dunham was at the piano. At a Mexican luncheon given Mr. Johnson by the Mozart Society, the speakers were Mrs. J. M. Krakauer, president; Margaret Streeter, educational department, Victor Talking Machine Co., Camden, N. J., and Rev. S. H. E. Burgin.

A program by the Tuesday Musical Club under Mrs. Eugene Staffel presented music by Southern and Texas composers. A musical digest was given by Louise Notzon, and a paper by Mrs. R. H. McCracken. Works by Oscar J. Fox, San Antonio; Carl Venth, Dallas; David Guion, Dallas; Frank Renard, Dallas; Kathleen Blair Clarke; Lily Strickland, Louis Gottschalk and John Powell were performed by Mrs. Charles B. Treiter, Marjorie Murray, Mrs. James Chalkley, Walker Hancock, Willetta Mae Clarke, Henry De Rudder, Eugene Baugh, Mrs. Percy Gill, Helen Bates, Mrs. Edward Sachs, Fern Hirsch and Alfred Summers.

GENEVIEVE M. TUCKER.

#### Mme. Matzenauer to Tour Middle West

Margaret Matzenauer, contralto, will complete her New York season at the Metropolitan soon after the first of the year and will start at once on a lengthy concert tour. Among the many cities that will hear her in January are Wilkes-Barre on Jan. 5, Wichita on Jan. 12, St. Louis, as soloist with the St. Louis Symphony, on Jan. 16 and 17, and Chicago on Jan. 20.

Louise Homer and her daughter, Louise Homer Stires, will give a joint recital in Springfield, Mass., on New Year's afternoon.

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—DAILY TELEGRAPH, Sydney, Australia

"'He Never Said a Mumblin' Word,' the negro idea of the Crucifixion, was touchingly sung; and a curious effect was reached with 'Some of dese days.' The singer captured her methods from the fountain head and her work in these musical examples was highly finished, demonstrating her as a mimic of genius."

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# New Books Include Masterly Treatise by Casella

Italian Composer Traces Evolution of Music in Work of Great Value to the Student—Henry T. Finck Looks on the Humorous Side of Art—Mabel Wagnalls and Mary Fitch Watkins Write About Opera—Leopold Auer Turns Back the Pages of His Life—Other Important Works



ONE of the most remarkable, stimulating and original treatises of recent years is Alfredo Casella's "The Evolution of Music" (London: J. and W. Chester, Ltd.). This slender book of less than seventy-five pages is a quite new treatment of a vast subject. Its subtitle, "Through the History of the Perfect Cadence," explains the ingenious method adopted by the author to trace the course of music from the thirteenth century down to the present year of grace.

Casella is familiar to the whole world of music as a daring creative spirit, a man superbly equipped in the technical matters of his art. He now reveals himself as a thinker, keen and penetrating; one who is not content to accept the dicta of the past without the most searching scrutiny. In this volume, which, by the way, is tri-lingual, being printed in Italian, French and English, he gives the reader what is at once a key to his alert mind and a fascinating glimpse at the great scroll of music as it has unrolled through the last seven centuries. He does this with a minimum of words, an economy of phrase quite characteristic of the highly trained musician.

After a brief preface and a longer and really remarkable introductory essay he allows the musical excerpts to speak pretty much for themselves, simply throwing in a few sentences to point out the salient feature of his illustrations.

The first sentence of the preface sums up admirably the aim of the book: "to trace the gradual formation and development during the slow course of centuries of the principal elements of our magnificent edifice of modern music." One might quote with profit many observations of the author, and indeed there are several that it is essential to reproduce. Thus, discussing the "three classical elements of which the art of sound is said to consist"—viz., rhythm, melody and harmony—Casella asserts that only one of these elements is "specifically musical: that of *harmony*, which finds its origin in a physical phenomenon, the harmonic resonance of sonorous bodies. . . . Melody, on the other hand, stands in no direct relation with natural physical phenomena and represents the grossest and most primitive form of music!" As for rhythm, he rightly observes that it "has its universal existence apart from its relation to musical phenomena."

It would be a task of the highest interest to trace in detail the separate steps of the author's reasoning. That is a pleasure reserved for the serious-

minded reader and student. The bulk and body of the book, as has been said, consist of illustrations drawn from the works of the great masters of music from Jacobo Da Bologna, Des Près, Palestrina, et al, down to such daring contemporaries as Stravinsky and Schönberg.

Always it is the cadence (with the bars leading up to it) that is presented for dissection, and always the skillful hand and scalpel of the author cut away surrounding intricacies and obscurities and lay bare the heart of the music. It is a fascinating task that this Italian musician has set himself, and fortunately his deep erudition and fine sensitivity render him the ideal man to cope with its difficulties.

The treatise makes no claim to be comprehensive, but it succeeds, despite its brevity, in going far and deep into a great subject. The student anxious to broaden his horizon in an amazingly simple and complete manner can do no better than to procure this book post haste, read its every line with thought and play its illustrations many times over. It is as direct a path to broader musicianship as the present reviewer knows or can conceive. I. M.

## H. T. Finck as Humorist

ANECDOTES of many great and some near-great musicians are engagingly presented in Henry T. Finck's "Musical Laughs" (New York and London: Funk & Wagnalls Company). The veteran reviewer since his retirement from active service as critic of the New York Evening Post (which chair he filled with distinction for more than forty years) has culled the choicest bits from his scrap book. He explains in his preface that some of these are "distilled from my newspaper articles," which, he says, his wife collected, and others are "the result of a habit. . . of gathering from newspapers, magazines and books in several languages anecdotes that throw humorous side-lights on musical life."

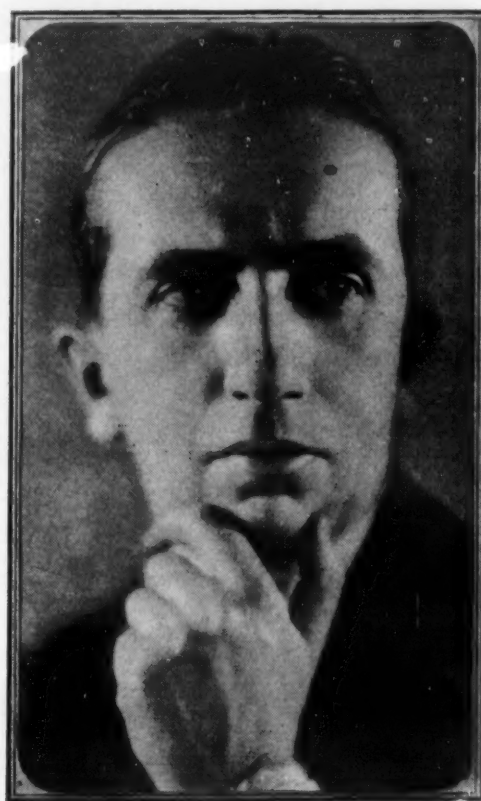


Photo by Fernand de Gueldre

Alfredo Casella, Distinguished Italian Composer and Pianist, Author of "The Evolution of Music"

Some of these reminiscent quips have enlivened the criticisms of Mr. Finck in his years of activity in New York, but he explains that the jokes are intentionally not all new, as he has observed that the public reacts appreciatively even to "chestnuts" when these concern the musically great. Certainly its memory is not as long as Mr. Finck's, and the stories in the majority of cases come as refreshing novelties even to those intimately in touch with American musical annals. They are told with brevity, a certain mellow informality, and one suspects even with a huge glee on the part of the author.

Presented in short paragraphs, each with its subtitle, there is still a sort of connecting thread in that the book is divided into chapters labeled "Stories About Opera Singers," "Witty Pianists," "Conductorial Comics," "Fun and Pathos in the Creative World," "A Few Jokes About Organists," "Music Teachers and Students" and—yes!—"Critical Capers." There have been other books of anecdotes of the past, concerned largely with personalities that are now legends. Except for occasional reference to Malibran, Liszt or Chopin, the majority of the present stories—save perhaps those in the section devoted to composers—are of personages of the late Victorian age and the present. There is an occasional duplication of the same story, such as the child Patti's slapping of Ole Bull's

face when refused wine. This is due perhaps to hasty editorial work. But the volume can be unhesitatingly recommended as 333 pages of good cheer and informative lore.

From Joachim to Maud Powell, Joseffy to Paderewski, Sims Reeves to Caruso, the narrative veers with hearty appreciation of foibles and no ill-will. Living artists will doubtless enjoy harmless gossip of their confrères who are no more, and the student, the teacher and the club member may gain much pleasant material for conversations, speeches and papers.

## New Book of Operas and Stars

ONE of the latest volumes to be added to a great company of works in many forms on the perpetually engrossing subject of the opera is Mabel Wagnalls' "Opera and Its Stars" (New York and London: Funk & Wagnalls Company). This volume, dedicated to "Those Who Have No Opportunity to Familiarize Themselves with Opera," combines the virtues and some of the faults of two species of book on this subject—the collection of interviews with noted prima donnas and the analysis of plot (and to some extent also of music) of well-known operas.

Despite a tendency to be trivially humorous with serious matter, the author has done rather better with the latter phase of her subject, as she has a non-technical, vividly metaphorical style by which to interpret scores, situation by situation.

The works chosen for this treatment are rather oddly assorted here—ranging from "Tosca"—that princess of thrillers—to the esoteric "Magic Flute." The value of these is variable, that on "Werther" being of genuine poetic charm and conviction.

The interviews, though including one each with Maria Jeritza and Amelita Galli-Curci, seem to have been gathered leisurely over a period of years, as there are "talks" with Lilli Lehman, Marcella Sembrich and the late Lillian Nordica. The style of questions propounded by the author must have given no little pause to her famous hostesses, for they usually deal with the "first exercises" used by these singers and other elementary matters about which the average diva is not especially communicative.

Sometimes the writer gives us a vivid insight into the much over-lauded life of the songstress—as where Nordica speaks feelingly of her slow rise to fame, Jeritza breaks off a consideration of "practice" to inquire nervously how long it takes to get from New York to Akron, Ohio, for a concert, and Farrar declares that "opera is a dog's life."

R. M. K.

[Continued on page 38]

## First Time in the World!

Not the first time in any city or country, but for the first time in the world's history a woman has conducted major symphony orchestras. Tuesday, the 7th of October, 1924, marked an event in musical history. On that date Ethel Leginska mounted the conductor's stand and led the Augmented Konzertvereins Orchestra of Munich through the first of two

performances at the Tonhalle, the second performance taking place on Oct. 13. On Oct. 27 she conducted the *Société des Concerts du Conservatoire* at the Salle Gaveau, Paris. On November 5 she conducted the London Symphony Orchestra at Queen's Hall. On November 13 she conducted the Berlin Philharmonic in Berlin. How superlatively well she succeeded is written further on.

ON FRIDAY EVENING JANUARY 9, 1925, LEGINSKA WILL CONDUCT THE NEW YORK SYMPHONY ORCHESTRA IN AN ENTIRE PROGRAM AT CARNEGIE HALL, N. Y. On this occasion two compositions of her own will be played. She will play Bach's F Minor Concerto, conducting from the piano.

READ THE NOTICES!

# L - E - G - I - N - S - K - A

KNABE PIANO

PIANIST—COMPOSER—CONDUCTOR





# OLGA SAMAROFF

New York SUN, Nov. 12, 1924.

"Madame Samaroff played yesterday with beauty of tone and with great refinement of style . . . She commands constant admiration."

New York HERALD TRIBUNE, Nov. 12, 1924.

"Madame Samaroff gave ample illustration of the high quality of her playing."

New York AMERICAN, Nov. 12, 1924.

"That unusually gifted, American pianiste, Olga Samaroff, displayed rare piano art at her Aeolian Hall recital yesterday afternoon . . . There were frequent moments of grandeur in her conception and delivery."

New York TIMES, Nov. 12, 1924.

"She has a brilliant technique."

Washington POST, Nov. 7, 1924.

## Audience Is Charmed by Samaroff Recital

Varied Program Gives Full Play to Remarkable Piano Mastery

Washington STAR, Nov. 7, 1924.

"Olga Samaroff, leading American woman pianist and long a favorite artist with Washington music lovers, gave a recital yesterday afternoon. Never did she seem more at ease and in the mood for playing, than yesterday."

OHIO STATE JOURNAL, Columbus, Nov. 15, 1924.

(Soloist with Cincinnati Orchestra)  
"Olga Samaroff gave a masterly performance of the Shumann Concerto."

Columbus EVENING DISPATCH, Nov. 15, 1924.

"She was a part of the orchestra . . . Her phrasing was impeccable, her expressiveness notable, her singing rhythm almost flawless, her sympathy instinctive."

Laurel (Miss.) Daily Paper, Oct. 25, 1924.

"Olga Samaroff, one of the world's greatest pianists, appeared at the Strand Theatre before an audience that overtaxed the seating capacity . . . The great artist's music was a wonderful inspiration."

Cleveland TIMES, Nov. 28, 1924.

(Concert of the Cleveland Orchestra)  
"Olga Samaroff, the soloist of the evening, gave a magnificent performance of the Liszt E flat major piano concerto. Mme. Samaroff is a supreme artist."

Cleveland PLAIN DEALER, Nov. 28, 1924.

(Concert of the Cleveland Orchestra)  
"She plays as of yore, with power, with eloquence and with a brilliance and facility that never fail her . . . Mme. Samaroff gave a superb rendition of the ever popular piece and was recalled to the stage many times at its close."

Cleveland NEWS, Nov. 28, 1924.

"With all the pyrotechnical display that Grandpa Liszt writes in this composition, there were delicately shaded, subdued, yes masterly musicianship, virtuosity and a keen intelligence . . . De Pach-

## Characteristic Critical Comment



Photo by Kubey-Rembrandt Studio

## Soloist Season 1924-25

New York Philharmonic  
Friends of Music, New York  
Philadelphia Orchestra  
Chicago Orchestra  
Cleveland Orchestra

Cincinnati Orchestra  
Master Classes at the  
Juilliard Foundation  
October 20th to Feb. 3rd

Concert Management Arthur Judson

Fisk Building, New York  
Pennsylvania Building, Philadelphia

STEINWAY PIANO

VICTOR RED SEAL RECORDS

mann told me that no woman could play the piano as it should be played. He made one exception—she is dead. And De Pachmann was wrong. There is at least one—and she is very much alive."

THE CLEVELAND PRESS, Nov. 28, 1924.

"The Liszt piano concerto had a magnificently brilliant exposition at the hands of Samaroff, who played it with a brilliancy and fine interpretive conception that captured both the reviewer and the audience."

"There was an assurance and certainty about it that reminded one of Bloomfield-Zeisler and Carreno in the zenith of their career. Without doubt, Samaroff is the most brilliant pianiste of the present, and her tours de force rival many of her masculine colleagues. There is a sparkle to her scales and arpeggios and a thunderous resonance to her octaves that makes one marvel where she keeps such intense emotionalism and technical prowess."

"It is a gift of the gods, an inherent accomplishment, for no amount of practice could encompass such results. And to crown it all is the fact that her touch can interpret all the variants of dynamic shading and tonal color, making her the mistress of tonal color in all its ramifications. Ten years ago I heard her when her playing was controlled by impetuosity and sporadic emotionalism. Today she has the poise and equilibrium of an artist who has mastered the technic of her art and uses it as a means of expression rather than a vehicle for self-expression. Which is the concomitant of a true artist. What more can one say in praise of her?"

Erie (Pa.) DAILY TIMES, Nov. 19, 1924.

## Famous American Pianist Thrills Her Audience at Elks Auditorium

THE PITTSBURGH SUN, Nov. 21, 1924.

## Brilliant Program Given by Samaroff

"Madame Olga Samaroff gave a brilliant performance last night at Carnegie Hall and added many new friends to her long list of admirers in this city."

Pittsburgh CHRONICLE TELEGRAPH, Nov. 21, 1924.

"Olga Samaroff, distinguished pianist, achieved a remarkable success at Carnegie Music Hall last night . . . she has always been a warm favorite in Pittsburgh."

THE PITTSBURGH POST, Nov. 21, 1924.

"Olga Samaroff, always a favorite in Pittsburgh, gave one of the finest performances of the season at her piano recital last night at Carnegie Hall. Opening with a Bach Fugue, she immediately won her house and held it enthusiastic to the last."

The Pittsburgh GAZETTE-TIMES, Nov. 21, 1924.

"The purity and refinement of her pianism was a positive delight."



# Denver Witnesses Première of Cadman's "Sunset Trail"



## MUSIC WEEK ASSOCIATION SPONSORS NEW INDIAN WORK

Finale of "The Sunset Trail" by Dr. Charles Wakefield Cadman, Given in Denver for the First Time on Any Stage by the Music Week Operatic Ensemble. John C. Wilcox Conducted Two Performances on Dec. 5 and 6, with the Composer at the Piano. The Book, Based on a Conflict Between Indians and United States Soldiers, Is by Gilbert Moyle

[Continued from page 1]

goes to battle and returns, only to die in the arms of his sweetheart.

Both performances were costumed, staged and acted in faithfulness to the libretto; but the work can be easily and effectively given as a straight cantata for chorus and soli.

Mr. Wilcox again proved his authority, and was responsible for performances that reached a high degree of excellence. The singing of the chorus was quite up to the standard of major opera companies. Attacks were sure and delivered with precision. The chorus was well balanced, sang with a splendid quality of tone, good volume and produced climaxes with a spirit and ensemble that aroused favorable comment from all sources. This body was certainly indica-

tive of Mr. Wilcox's untiring work. The score makes heavy demands upon the chorus throughout. Outstanding choruses were "Great Spirit," "Come, Ye Warriors," a snappy rhythmic basis with typical Indian melodic outline, "Go Ye Into the Hills," an effective and tuneful à cappella number, and the quick syncopated "Awake! Awake! The Morn Has Come." In fact, the choral writing is the most worthy part of the work. It is truly choral in idiom, very cleverly written and is placed in the libretto advantageously.

Outside the choral part of this work, the duet between *Wildflower* and *Redfeather*, "Together Down Life's Silver Stream," stands out as the *pièce de résistance*. It is of the type of Cadman's "I Hear a Thrush at Eve," is somewhat sugary, yet is appealing in the extreme. This duet should soon become a popular concert number.

Of the soli, *Grey Wolf's* aria "Yea, the Prophet," with its tunefulness; *Redfeather's* "Come, My Beloved," with its beautiful melody and syncopated accompaniment; *Wildflower's* "Ah, My Beloved," and the *Chief's* majestic song, "Thus Are We Punished," are the most effective. There are moments when the work seems to lack a continuity of style, as though written at widely separated intervals. Yet, by means of employing certain choral and solo themes as *leit motifs*, Dr. Cadman has secured the necessary coherence and unity from the standpoint of composition. The vocal parts are in mixed conventional and Indian styles, while the orchestral background is modern and impressionistic at times and quite primitively Indian at others. "The Sunset Trail" should prove a worth-while work. It takes about forty-five minutes for performance with action, which time might be cut down for

a static performance as a pure cantata.

Miss Fowler gave a very fine vocal and dramatic performance of *Wildflower*, singing in excellent tone and with spirit. Mr. Smith was an ideal *Redfeather*, compelling in appearance and action and reaching a high degree of attainment vocally. Mr. Foster and Mr. Hinman acquitted themselves with due respect to their rôles, in good vocal condition and with telling dramatic ability. The same may be said of Louis H. Baine and Albert Kyffin. In the second performance the alternate cast of principals also gave a capital performance, thus demonstrating Denver's wealth of resident operatic talent.

The performances of "The Sunset Trail" were immensely successful. The work is dedicated to John C. Wilcox. It will be performed again in the near future by the same personnel.

EDWIN J. STRINGHAM.

## BOSTON MacDOWELL CLUB BEGINS THIRTIETH SEASON

Chamber Music, Piano Solos and Songs Form Program Given Before Appreciative Audience

BOSTON, Dec. 13.—The MacDowell Club inaugurated its thirtieth season with a concert in Steinert Hall on Dec. 3 before an appreciative audience.

The program opened with Fauré's Sonata for violin and piano, played by Gertrude Marshall Wit and Mrs. Langdon Frothingham, who interpreted the work with true musicianship.

Fanny White, soprano, accompanied by Gustave J. S. White, sang "Ah non credea," from "Sonnambula," an "Eastern Romance" by Rimsky-Korsakoff and Gretchaninoff's "Snow Drop" in a voice of charming and persuasive quality.

Pauline Danforth, pianist, played Mendelssohn's Prelude in E Minor, Brahms' Intermezzo, Debussy's "Cathédrale engloutie" and an etude by Liszt. Her interpretation was marked by musicianly discrimination, and her delicacy of tone in more lyric phrases showed poetic insight. When vigor was demanded she did not fail. The Chopin group included five etudes.

W. J. PARKER.

### Josef Hofmann Plays in Bloomington

BLOOMINGTON, IND., Dec. 15.—Josef Hofmann, pianist, recently gave a recital in the Men's Gymnasium. His program included music by Bach-D'Albert, Schumann, Chopin and Prokofieff. He also played his own "Kaleidoscope." Robert Quick, a youthful violinist, made his bow to Bloomington in a concert in which he surprised his audience with his skill-

ful interpretation of Handel's Sonata in A, Saint-Saëns' Concerto in B Minor and Brahms' Second "Hungarian" Dance. Robert Sanders accompanied. At the last meeting of the Friday Musicales, Axel Skjerne of the University faculty gave an organ program in the First Methodist Church, playing numbers by Bach, Mendelssohn, Saint-Saëns and Pietro A. Yon. H. EUGENE HALL.

### Oratorio Society Announces 100th Performance of Handel's "Messiah"

The Oratorio Society of New York, Albert Stoessel, conductor, will give its 100th performance of Handel's "Messiah" on Christmas Night, followed by the 101st performance on the evening of Dec. 27. The soloists will be Mabel Garrison, soprano; Nevada Van Der Veer and Alma Kitchell, contraltos; Allen McQuhae, tenor, and Arthur Middleton, baritone.

### Maier and Pattison List Four New York Appearances

Guy Maier and Lee Pattison will appear in New York four times between Dec. 14 and Jan. 4. On Dec. 14 they played with the Barrère Little Symphony at the Henry Miller Theater; on Dec. 21 they will be heard with the New York Philharmonic in Carnegie Hall, on Dec. 30 with seventeen other pianists at the Metropolitan Opera House for the Moszkowski Testimonial, and on Jan. 4 with Arthur Shattuck in a three piano recital with special orchestral accompaniment in Aeolian Hall.

### Cortot to Play with Orchestra

Alfred Cortot will arrive in New York on Jan. 18 on the Savoie, according to word received by Concert Management Arthur Judson. His first engagement here will be with the New York Symphony in New York on Jan. 24 and 25. On the evening of the latter date, Mr. Cortot will also be heard in Philadelphia.

## This Is What They Said in Munich

### WESTERN UNION CABLEGRAM

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33 WEST 42 STREET

LEGINSKA DEBUT AS CONDUCTOR SENSATIONAL SUCCESS TREMENDOUS OVATION  
TWENTY RECALL WHOLE AUDIENCE CHEERED AN EVENT IN MUNICH MUSICAL  
HISTORY OTTO BAUER KONZERTDIREKTOR...

"Ethel Leginska, making her debut simultaneously as conductor, pianist and composer, was a sensation. We went to the concert rather prejudiced, and were surprised to find a musician of great assurance and technical skill. But this is not all: Ethel Leginska brings us still more. Healthy

musicianship, a direct and unhesitating attitude toward her work, temperament and still more temperament."—*Allgemeine Zeitung, Munich, Oct. 11, 1924.*

Her conducting commanded full respect for the ability, energy, mental strength and artistic temperament of this young lady who, as a musical thoroughbred, surpasses many of her masculine colleagues. Her compositions show a strong will and a large amount of artistic feeling for style. The audience accorded the conductress an ovation."—*Münchener Zeitung, Oct. 14, 1924.*

"It was a sensational evening. The conductor knew how to enforce her will and the orchestra followed devotedly. The enthusiasm of the audience showed that here was an ability for conducting far above the average."—*Welt am Sonntag, Munich, Oct. 12, 1924.*

"In her piano playing, she produces something big; culture and coloring of touch and always eminent technique."—*München Augsburger, Oct. 20, 1924.*

"A master, this slender genius, agitated by the strongest impulses of the will, played the only Liszt Sonata, that mighty sea of tones, that unique piano symphony. Mind and heart, strength and fire, an

absolutely demoniacal temperament, with immense pianistic skill all united to make this re-creation of the work a moving artistic experience of unforgettable value; Ethel Leginska you are always welcome in Munich; you are one of the greatest in your Art!"—*Münchener Zeitung, Oct. 21, 1924.*

"In Munich, Leginska is the first of her sex to conduct a large orchestra. She is certainly a highly gifted musical personality. With technical mastery, perfection of touch and comprehension, she played the piano Concerto in F Minor of Bach and Weber's Concerto in C, conducting from the piano with calmness and authority. Her piano recital proved her to be a Chopin and Liszt player of the first rank, and moved her hearers to tremendous enthusiasm through her brilliant virtuosity and the expressiveness of her temperamental playing. All these exceptional qualities are a great aid to her in conducting. She uses the baton in a significant and very expressive manner, with precision and energy."—*Münchener Tageblatt, Oct. 27, 1924.*

"Two very unusual and artistic concerts were given by Ethel Leginska. She played and conducted with taste, delicacy and mastery."—*Staatszeitung, Munich, Oct. 22, 1924.*

# L - E - G - I - N - S - K - A

KNABE PIANO

PIANIST—COMPOSER—CONDUCTOR



To all of you who are lovers of music:—

Since childhood, it has been my desire to give music to you in the form, first of my songs and later, thro' my singing. I now have to my credit, many successful songs and compositions, and my desire to appear in a big concert of song, is to be gratified.

You will receive a little surprise at this concert, but my friends have asked me not to divulge what it is. Now with your support, my dear friends, I feel confident my concert will be a success! I wish you to know that I am not looking for any material gain; all the profits, I shall turn over to the American Association of the Lovers of Music.

Altho' I have made public appearances heretofore in concert, this is my opportunity to make my formal debut, which will be held in the Grand Ballroom of the Hotel Plaza at fifty ninth street and Fifth Avenue, at five o'clock in the afternoon, on Saturday December the twenty seventh.

Cordially yours, *Harold Flammer*.  
Prioreff Manor, Westchester Co., N. Y.

Concert to be held in the Grand Ballroom of the Hotel Plaza at five o'clock Saturday afternoon, December twenty-seventh. Tickets, \$5 each, ordered by telephone or mail will be delivered free in Greater New York from any of the three addresses named below:

Plaza Hotel  
5th Ave. and 59th St.  
Tel.: Plaza 1740

American Assn. Lovers of Music  
Metropolitan Opera House Studio  
1425 Broadway—Tel.: Penn. 5299

Harold Flammer, Inc.  
57 W. 45th Street  
Tel.: Bryant 0996



# Syracuse University Chorus Resumes Own Concert Series



Syracuse University Chorus, Howard Lyman, Conductor, Begins New Season with First Performance of "Messiah"

SYRACUSE, N. Y., Dec. 13.—The Syracuse University Chorus, Howard Lyman, conductor, opened its thirteenth season with its first performance of Handel's "Messiah" on the evening of Dec. 4. The occasion marked the return of the society to its own series of concerts after having appeared for several years

in connection with the annual concerts of the Syracuse Music Festival.

The organization of 150 singers gave a good account of itself, singing with fervor and good quality of tone. The soloists, who were Lenna Brooks Walker, soprano; Mabel Beddoe, contralto; Richard Miller, tenor, and Horatio Connell, baritone, sang with understanding and

a thorough knowledge of oratorio style. Mrs. Walker was especially commendable, since she replaced Ethel Rader, member of the college vocal faculty, who was indisposed, on an hour's notice. Harry Leonard Vibbard, also a member of the faculty, was at the organ.

The Crouse College Auditorium was filled to capacity and the large audience

gave evidence of enjoying the masterwork to the fullest. The "Hallelujah Chorus," which brought the program to a close, was especially effective and made a fine climax. Mr. Lyman disclosed a thorough knowledge of the score and of the classic style and was at all times in sure command of his singers. The chorus is now in its twenty-sixth season.

## INDIANAPOLIS HEARS LETZ

Organ, Choir and Chamber Music Are Appreciated at Concerts Given by Visiting Artists

INDIANAPOLIS, Dec. 13.—The Letz String Quartet played in the Masonic Temple, under the auspices of the Matinée Musicale, on Dec. 5, when a large audience enjoyed a program made up of Brahms' Quartet in A Minor, "Death and the Maiden" from the Quartet in D Minor by Schubert and the Quartet in F by Ravel. All were played with an excellence bringing out the many beauties of the scores. The personnel of the quartet is Hans Letz, Edwin Bachmann, William Schubert and Horace Britt.

Geraldine Farrar, in her version of "Carmen," appeared on Dec. 7 in the Murat Theater under the direction of the Ona B. Talbot Fine Arts Association. Assisting Miss Farrar were Emma Noé, Neira Riegger, Luigi Pasanati, Edward Molitor, Joseph Royer and Marcel Vision. The conductor was Carlo Peroni.

## QUARTET AND PIETRO YON

Pietro A. Yon, organist, was heard in a recital in the Tabernacle Church on Dec. 8. The church choir, conducted by Frederick Newell Morris, took part in the program, singing two of Mr. Yon's compositions, "The Infant Jesus" and "Christ Triumphant." Mr. Yon gave up one part of the program to works from his pen, and also played a prelude and fugue by Bach and César Franck's "Pièce Héroïque." The audience was enthusiastic.

PAULINE SCHELLSCHMIDT.

## Flint Concerts by Orchestra and Guest Artists

FLINT, MICH., Dec. 13.—The Flint Philharmonic Concert Company presented two artists of their series recently, Harold Bauer, pianist, and Mabel Garrison, soprano. Both concerts were given in the Regent Theater and were heard by capacity audiences. George Siemon was Miss Garrison's accompanist. The Flint Symphony gave the second of its series on "Architecture in Music" in the auditorium of the Indus-

trial Mutual Association, an organization sponsoring the concert. Henry Motheis, violinist of Detroit, was the soloist. W. W. Norton conducted. Glen Drake, tenor, and Theodora Sturkow Ryder, pianist, were presented in concerts in the high school auditorium by the College Club. EMILY G. HIXSON.

## Bangor Schumann Club Studies Opera

BANGOR, ME., Dec. 13.—Count Hugo Goerlitz, impresario and vocal coach, gave an informal address to the Schumann Club recently in the home of Mrs. Thomas G. Donovan. The remainder of the afternoon was devoted to a study of German opera, with Mary Hopkins, chairman. Soloists were Anna Strickland, Flora Smith, sopranos, and Mary Hayford, Mary Hopkins and Helena Tewksbury, pianists. Norwegian, Swedish and Russian music were taken up at another meeting, with Ruth Newcomb, contralto, chairman, in the home of Mrs. Charles R. Sugden. Under Allan R. Haycock, "Trial by Jury" was given in Brewer. Wilbur S. Cochrane accompanied. JAMES L. BRIGHT.

## IOWA ORCHESTRA PLAYS

State Teachers' College Musicians Appear in Waterloo

WATERLOO, IOWA, Dec. 13.—The first of a series of concerts by the Iowa State Teachers' College Orchestra in the Plaza Theater was given under Edward F. Kurtz. These concerts, under the auspices of Alexander Frank of the Plaza, are given before the regular theater programs. Numbers at this concert included "La Charmante" by Mr. Kurtz and Brahms' Hungarian Dance No. 5. The audience showed marked enthusiasm.

First Congregational Church was the scene of a concert by Marion Ransier, pianist, and Lowell M. Welles, baritone. A concert in First Evangelical Church was given by Martin Heyde, baritone; Elma Christensen and Ethel Brinkman, pianists. Mrs. John O. Knox played organ accompaniments for Mr. Welles. BELLE CALDWELL.

Gustavo Carranza, Mexican pianist, will make his New York debut in a recital on the afternoon of Jan. 6.

## She Ranks Above Many Male Colleagues Says Critic

"Leginska created a justified sensation. There is no doubt that this is a many-sided talent with big temperament and an almost demoniacal energy, and the artistic impression of her conducting ranks higher than that of many of her male colleagues. Her own compositions display much imagination; especially the Two Short Poems are finely conceived and filled with the fragrance of

magic sounds, revealing a rich art of characterization. She orchestrates in a masterly manner. As a pianist her ability is faultless. Her technique is highly polished, her playing transparent and graceful, of a fine dynamic gradation and richly alive, accompanied throughout by a strong and deep musical feeling. Leginska is a fascinating personality."—*Augsburger Neuste Nachrichten, Munich, Nov. 4, 1924.*

# L - E - G - I - N - S - K - A

KNABE PIANO

PIANIST—COMPOSER—CONDUCTOR



# ELVIRA DE HIDALGO

*Soprano Coloratura*



## STRIKING DEBUT

at the Metropolitan Opera confirms years of European successes—

### The New York Papers of November 28:

On the stage where Hidalgo had so shrilly piped as a 17 year old girl in her former debut, March 17, 1910, there reappeared after many years a woman ripened and matured in voice, physique, personality and art. Spanish from toes to eyebrows, with an assurance won on the wide world's stage, she was on terms with the holiday night house before a note was sung. Her parlando passages, flirtatious and smiling, made the talky recitatives go like the snap of the whip to a thoroughbred. A voice it certainly was, such a voice of the people as you'd hear in Seville, and the audience applauded it.—*The Times*.

A very pleasing coloratura soprano, smooth and fluent, able to round out ornaments and ride the loftiest notes, such as the high F in "Una voce poco fa," to the delight of the spectators. She made a very favorable impression. —*Herald-Tribune*.

The interesting feature of the performance was Mme. Elvira de Hidalgo's Rosina. Her florid passages were executed with ease and accuracy. The intonation in her chamber aria, Una voce poco fa, was excellent and she executed a high F with faultless technic. Her Rosina possessed charm, and proved to be adequate, musicianly and vivacious.—*Sun*.

She has gained immeasurably in richness of tone and vocal agility. It would be difficult for any singer to make this opera significant at this stage of the musical game, but

this spontaneous and refreshing performance at least succeeded in making it more interesting.—*World*.

Another newcomer here is Elvira de Hidalgo, the coloratura soprano, who gave us a Rosina in "The Barber of Seville," the like of which New York has not experienced for many an opera season. She sang her purling passages with astonishing lightness and grace, but what was even more in the picture, she acted the frolicsome scenes with true comedy sense and reflected all the mischievous youthfulness of the character. Further appearances of Mme. de Hidalgo are awaited with interest.—*American*.

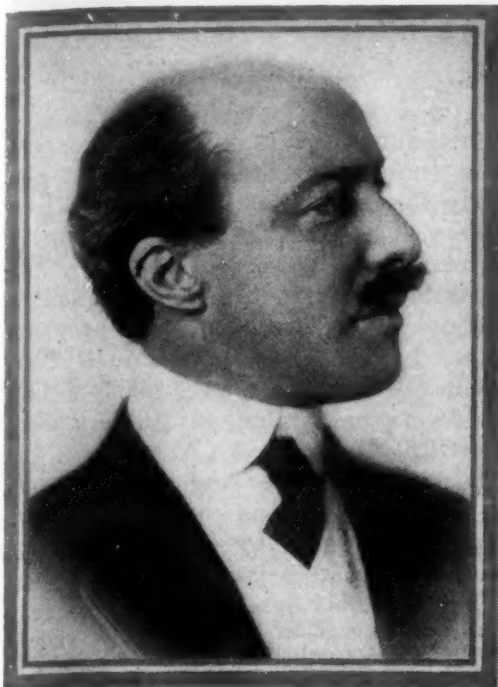
It is long since the role has been enacted here by one stamped so authentically with the Spanish form and feature; long, too, since it has been acted with such unflagging vivacity, such delicacy of touch, such archness and volatile espièglerie. Senorita de Hidalgo's delivery of florid song attests a comprehensive knowledge of the accredited tricks of the trade. She revealed a pleasant assortment of decorative patterns and delivered them with fluency, brilliance and with excellent taste. In the lesson scene she contributed a really distinguished performance of the Dinorah shadow song and topped it off with a Spanish song by Chapi, dashing delivered. Her acclaim by a large house could scarcely have been heartier. She promises to be a genuine acquisition.—*Telegram and Mail*.

Senorita de Hidalgo also sings with the Chicago Civic Opera and is available for concerts this season and next.

Management: S. HUOK, Inc., Aeolian Hall, New York



## "Tales of Hoffmann" Is Given by Students from Chicago Musical College



Edoardo Sacerdote

CHICAGO, Dec. 13.—The School of Opera in the Chicago Musical College demonstrates one of the fundamental principles of the college's policy, according to Edoardo Sacerdote, under whose direction a performance of "The Tales of Hoffmann" was given at the Central Theater on Dec. 7. This principle is that actual practical experience is a necessary part of the training of every musician, and that no matter how excellent the pupil's talents or his instruction, first hand acquaintance with the details of public performance is essential to his development as an artist.

The performance of Offenbach's opera offered an excellent exhibition of the talent trained in the School of Opera. The variety of parts, the exacting style of melodious and exceedingly difficult music, and the necessity of finished character drawing, make-up and acting gave participants opportunities for a display of genuine skill and the gaining of invaluable experience.

The fine quality of the young singers was convincingly shown. The soprano rôles were assigned to three interesting young musicians: the *Olympia* was Charlotte Boykin; the *Giulietta*, Agnes Light-hall, and *Antonia*, Ruth Racette. Eulah Cornor, an unusually interesting mezzo-soprano, was the *Nicklausse*. Vladimir Svetloff made an admirable *Hoffmann*. Russell Boltenstern was a fine *Dapper-tutto*, and Michel Kuschelewsky, who has a genuine operatic flair, an interesting *Dr. Miracle*. Thelma Bollinger sang the mother's lines in the third act. Holt

Steck doubled as *Spalanzani* and *Crespel*. The *Cochenneille* was Edmund Hawkins, and the *Coppelius*, Albert Hayes. The School of Opera is held to be the most complete in any institution of musical learning. Actual stage rehearsals are regarded as a fundamental element in the courses offered. Free tuition is awarded certain students who disclose ability as interpreters of dramatic music. EUGENE STINSON.

### SEVEN ZONES ESTABLISHED

#### Teachers in New York State Formulate Plan for Meetings

ALBANY, Dec. 13.—Because of the great increase in membership of the New York State Teachers' Association, it has been found advisable to divide the State into seven zones, and meetings have been scheduled in Potsdam, Utica, Binghamton, New York, Troy, Rochester and Buffalo. Each zone has its own music section meeting. The State supervisor of music, Russell Carter, has already conducted conferences at meetings in connection with music reading in grade schools.

Mozart's "Marriage of Figaro" was presented by William Wade Hinshaw in Vincentian Hall on Dec. 3 and thoroughly delighted an audience that filled the hall to its capacity. Ernest Knoch conducted. Clytie Hine was the *Countess*; Editha Fleischer, *Susanna*; Celia Turrill, *Cherubino*; Pavel Ludikas, *Figaro*; Herman Gelhausen, *Dr. Bartolo* and Antonio, and Ralph Brainard, *Don Basilio*. W. A. HOFFMAN.

### NEW CONDUCTOR IS HEARD

#### Indianapolis Mendelssohn Choir Gives Annual Fall Concert

INDIANAPOLIS, Dec. 13.—The annual fall concert of the Mendelssohn Choir was given in Caleb Mills on the evening of Dec. 1. The new conductor, Elmer Andrew Steffen, was warmly greeted, and under his bâton the choir sang "Salutation" by Gaines, "I Will Love Thee, O Lord" by Kalinnikoff, the Volga Boatmen's Song and Clay's "I'll Sing Thee Songs of Araby." All of these numbers served to reveal the high standard attained.

The assisting artist was John Charles Thomas, baritone, who gave artistic interpretations of a recitative and aria from Verdi's "Masked Ball" and several groups including Ravel's "Nicolette," Pessard's "Requiem du Coeur" and Morris' "Wandering Jew." Mr. Thomas also sang the solo part with the chorus in "Red Skies Above a Wigwam."

Lester Hodges was accompanist for Mr. Thomas and Paul R. Matthews for choral works that were not sung à cappella. PAULINE SCHELLSCHMIDT.

Ellen Ballon, pianist, will give a New York recital in Aeolian Hall on the afternoon of Jan. 7.

## Philadelphia's Mayor Commends Juniors



Mayor W. Freeland Kendrick of Philadelphia, and Ralph Schaeffer, Seven-Year-Old Violinist, Youngest Member of the Junior Civic Orchestra

PHILADELPHIA, Dec. 13.—The members of the Junior Civic Orchestra were presented to their official sponsor, Mayor W. Freeland Kendrick, in the reception room of the City Hall on the afternoon of Dec. 7. All of the 115 members were present, anxious to air the results of seven weeks of intensive rehearsal. Victor Herbert's "American" Fantasia, Grieg's "Sigurd Jorsalfar" and Three Dances for "Henry VIII" by Edward German were given, after which the Mayor extended his praise to the boys and expressed his own keen disappointment in not being able to play a musical instrument.

#### Renée Chemet Is Artist in Course at Cedar Rapids

CEDAR RAPIDS, IOWA, Dec. 13.—The second recital of the Coe College and community concert course for this season was given by Renée Chemet, violinist, assisted by Arthur Loesser, pianist, in Sinclair Memorial Chapel. The program included Handel's Sonata in E and numbers by Lalo, Sammartini, Mozart, Weber, Rimsky-Korsakoff, Dvorak and Sarasate. Miss Chemet's phrasing was clear-cut and her interpretations were artistic. Mr. Loesser's accompaniments and solos were very good. Marshall Bidwell, organist of the Coe College music faculty, gave a recital in Central Park Church on the organ which has been transferred from the First Presbyterian Church. The

"I used to play my fiddle by ear when I was a lad," he said, "and one day my teacher asked me to point out the place in the piece I was practising. Unable to find it, I was forced to dodge my teacher's violin bow. Although I was not hurt, my pride was, and I never took lessons after that." The Mayor warned the boys against such folly and encouraged them to keep up the good work they had begun.

Albert Noxie, director of the Orchestra, told the Mayor that in the band are nineteen concert masters of other orchestras, four students of Anton Torello, and Ralph Schaeffer, boy of seven years, whose ability as a violinist has won for him a scholarship to the Combs Conservatory of Music.

second recital of the Coe College music faculty was given by Joseph Kitchin, violinist, and Flora MacKay Kitchin, pianist, in Sinclair chapel before a large audience.

#### Boston English Grand Opera Company Sings in Grand Rapids

GRAND RAPIDS, MICH., Dec. 13.—Productions of the Boston English Grand Opera Company have included the "Bohemian Girl" and "Trovatore," both given in the Powers Theater before appreciative audiences. Grace Otte Hof, pianist, formerly of Grand Rapids, gave a piano recital in the St. Cecilia, assisted by Mrs. Loren Staples, contralto; Constance Duin, violinist, and Eleanor Bramble and Oliver Tuller, accompanists. VIOLA CRAW PARCELLE.

## She Broke The "No-Encore" Rule in London

Leginska played the Mozart Second Piano Concerto in A at the Promenade Concert on August 12, under Sir Henry Wood. The audience would not be denied and Sir Henry was forced to set aside the "No-encore" rule and ask her to play again. She was immediately reengaged for the August 30 concert. Here are also comments on her London recital, June 17.

"The solo was played with consummate grace and delicacy by Leginska."—*London Western Mail*.

"The piano concerto would have been welcome if only for the limpid grace and gossamer delicacy with which Leginska played the solo part."—*London Daily Telegraph*.

"Leginska's touch was truly Mozartian in its delicacy, her conception instinct with lightness and grace."—*London Times*.

"I doubt if there is a better English pianist than Leginska. She played with a subtlety and intelligence worthy of

Busoni."—*London Daily Express*, June 23, 1924.

"This pianist, who numbers London among the great capitals where her name is honored has indeed poetry in her finger tips."—*London Daily Telegraph*, June 18, 1924.

"Leginska sits secure among the great poets of the pianoforte."—*Time and Tide*, June 27, 1924.

"Leginska has the unusual power of making a forcible climax without becoming inarticulate—faultless playing—a pianist of distinction and charm."—*London Morning Post*, June 18, 1924.

# L-E-G-I-N-S-K-A

KNABE PIANO

PIANIST — COMPOSER — CONDUCTOR



## NOTED RECITALISTS VISIT PHILADELPHIA

### Stokowski Mingles Classic and Wagnerian Music in New Series

By W. R. Murphy

PHILADELPHIA, Dec. 13.—Classical and Wagnerian music made up the Philadelphia Orchestra's program in the second concert of the new Monday night series, when Leopold Stokowski presented Haydn's Symphony in G, the Overture to "Freischütz" and excerpts from "Die Walküre" and "Siegfried." These works were read with all the fervor that characterizes the playing of Mr. Stokowski's men, and with the orchestra's usual technical certainty.

The new Seven Arts' Club, of which Henri Elkan of the Philadelphia Orchestra is president, gave its first chamber music program of the season on Dec. 7, when Gutzon Borglum, sculptor, was heard in an address. The Philadelphia Quartet played music by Dvorak and Frank Bridge; and, with the addition of a clarinet player, Mozart's Quintet in A. All the program was interpreted with nicety of ensemble and sterling musicianship.

The second of the Monday Morning Musicales was given in the Bellevue-Stratford, Claire Dux, soprano of the Chicago Opera, singing Mozart songs, in which she specializes, and a group of lieder. Gitta Gradova, pianist, included among her numbers some early works of Scriabin. Both artists gave admirable performances.

Sascha Culbertson, violinist, made his first Philadelphia appearance in Witherpoon Hall recently, revealing a well-developed technic and a fine tone. He played Paganini's Concerto, Bach's Chaconne, and with an excellent pianist, Emanuel Balaban, Grieg's Sonata.

Mrs. Phillips Jenkins presented Hilda Reiter, coloratura soprano; Adelaide Scarlett Mawha, dramatic soprano; Alice Thwing, contralto, and Augusta Bispham Witherow, lyric soprano, in the Academy of Music foyer, under the direction of Helen Pulaski Innes. In music by Meyerbeer, Thomas, Strauss, Saint-Saëns and other composers, these young artists acquitted themselves with distinction.

#### Cecil Arden Sings in Vermont

MIDDLEBURY, VT., Dec. 13.—Cecil Arden, mezzo-soprano of the Metropolitan, with Ola Lee Gulledge at the piano, gave an attractive recital at Middlebury College on the evening of

Dec. 5. Miss Arden made an immediate appeal through the beauty of her voice and her charming personality. She showed her mastery of varied moods in a program that included arias by Mozart and Meyerbeer, songs by Strauss, Gretchaninoff, Brahms, Rabey and others and "Carmen's Dream," arranged especially for her from Bizet airs by Buzzi-Peccia. Miss Gulledge was a fine assisting artist.

#### Roman Choir Heads List of Concerts in Easton

EASTON, PA., Dec. 13.—An appreciative audience greeted the Roman Choir under Angelo Negri in the Orpheum recently. A program of Russian music was given in the First Presbyterian Church by a double quartet under Earl Laros, choirmaster. The Brainerd-Union Church gave a cordial welcome to the new organist, John Van Vorst, who succeeds Harlan Woehrle. The Woman's Club Chorus, under Mrs. George Macan gave a musicale at which Annalea Hopf read a paper on American composers. Florence Gere of New York and Paris, gave an address, and Martha Petit played some of Mrs. Gere's compositions. A piano recital was given in the Hay School of Music by Dorothy Mellick.

MARGARET H. CLYDE.

## ST. LOUIS SOCIETY BEGINS NEW SERIES

### Flonzaley Quartet Appears in First Program of Chamber Music

By Herbert W. Cost

ST. LOUIS, Dec. 13.—The first concert of a series under the auspices of the newly formed St. Louis Chamber Music Society, of which Elizabeth Cueny is secretary, was given on Dec. 4 by the Flonzaley Quartet before a responsive audience in Sheldon Hall. The program included Beethoven's Quartet in B Flat, Schubert's Quartet in D Minor, and Waldo Warner's "Pixy Ring." All were beautifully performed. As encores, the musicians gave the Andante Cantabile by Tchaikovsky and an "Irish Love Song" arranged by Alfred Pochon, second violinist of the Quartet.

The St. Louis Symphony gave its fifth popular concert in the Odeon on Dec. 7 with Irma Goebel, pianist, as soloist. Her performance of Weber's Concerto was excellent, and she added Chopin's C Sharp Minor Nocturne as an encore. The orchestra, under Rudolf Ganz's baton, manifested brilliance throughout the concert. Flotow's Overture to "Stradella," a Minuet by Beethoven and this composer's "Turkish" March, Godard's Adagio Pathétique, the "Blue Danube" waltz and Grieg's "Coronation" March stirred the audience to such enthusiasm that Brahms' "Hungarian" Dance No. 5 and the Gavotte from "Mignon" by Thomas were added as encores, as well as the Méditation from "Thais." The solo of Michel Gusikoff, concertmaster, in the last was loudly acclaimed.

The Mixolydian Club meeting in the Studio Building recently, heard piano solos played by Katherine Pfeifer and Mrs. Frank Habig. Liszt's "Preludes," arranged for eight hands was given by Ottmar Moll, Hunter Jones, Herbert Jackson and Ernst C. Krohn.

O. Wade Fallert, organist of the Scottish Rite Cathedral, began a series of Sunday popular recitals on Dec. 7.

#### Leo Ornstein and Edward Rechlin Among Artists Heard in Peoria

PEORIA, ILL., Dec. 13.—Leo Ornstein, pianist, recently gave a program of music by Haydn, Schumann, Schubert, Grieg, Debussy, Chopin, Liszt and himself. A Bach recital was given by Edward Rechlin, organist, under the auspices of Trinity Lutheran Church. The Amateur Musical Club, of which Mrs. F. A. Stowe is president, has given its second concert. Amy Neill, violinist, was presented in the Shrine Temple, accompanied by Marion Roberts, one of the State and district winners of the 1923 biennial contests of the National Federation of Music Clubs.

H. H. MILLS.

#### Whiteman Orchestra Player Weds in Easton, Pa.

EASTON, PA., Dec. 13.—The wedding of August Helleberg, Jr., of Norristown, N. J., one of the players in Paul Whiteman's orchestra, to Mrs. Augusta Frack of Brooklyn took place here on the same day that the orchestra appeared at the Orpheum. Extensive celebrations followed the nuptials. A recent recital of interest to Easton was given by Marian Krohn, pianist, assisted by Meryl Breininger, also a pianist, and Helen Hartzell, organist.

MARGARET CLYDE.

#### Ashland Boys' Band Is Growing Fast

ASHLAND, WIS., Dec. 13.—The Boys' Band, which started with a membership of fifty-eight, has been increased to 151. Mr. Steinmetz, conductor, is desirous of winning for Ashland the record of the largest boys' band in the United States. Mr. Steinmetz also organized a band of eighty-two boys in Eau Claire, Wis. One of his requirements is that the boys must buy their instruments with money they have earned themselves.

Ernst von Dohnanyi, composer, pianist and conductor, will open his season this year with appearances as soloist with the Detroit Symphony on Jan. 8 and 9 in Detroit. He will later appear as soloist with the Buffalo Symphony and in recital in Chicago.

*"Revived the drooping spirits of those who seek the elusive muse of music."*  
—W. J. Henderson, New York Sun, Dec. 2, 1924.



## Alma Kitchell

### CONTRALTO

Unqualified Success in  
New York Recital, Dec. 1, 1924

THE SUN, TUESDAY, DECEMBER 2, 1924

#### Mme. Kitchell Sings With Power

Mme. Alma Kitchell gave a song recital in Town Hall last evening and revived the drooping spirits of those who seek the elusive muse of music among the Forty-third Street concert halls. Her program was arranged with taste, she sang well and the qualities of her voice insured an enjoyable evening.

... In the interpretation of text the singer deserved high praise. Warmth, rich coloring and fine, clear head tones of great power were among the outstanding characteristics of Mme. Kitchell's voice. Her interpretations revealed emotional depth, a sensitive regard for mood and color, a sound dramatic instinct and most important of all, a firm grasp of the composer's purpose, which rendered her offerings interesting and effective. W. J. HENDERSON.

NEW YORK EVENING POST, DECEMBER 2, 1924

#### Recital by Alma Kitchell

If those who claim that there is nothing in a name had been present in Town Hall last night they would have heard Alma Kitchell live up to the name of her home town—Superior, Wis. For the contralto's first New York recital showed her to be the possessor of a really beautiful voice, of smoothness and fine beauty and color, accompanied by a stage presence and an ability of interpretation that many a veteran might have envied. Her program was varied, and calculated to exhibit her voice at its best.

THE EVENING WORLD, TUESDAY, DECEMBER 2, 1924

Alma Kitchell, contralto, appeared in recital in the evening in Town Hall. This singer has a voice of nice quality which she uses with discriminating intelligence. Her excellent diction, her interpretative gifts and her musical nature enable her to provide an entertainment that has charm and variety.

FRANK H. WARREN.

NEW YORK AMERICAN, DECEMBER 2, 1924

The Kitchell voice is warm, of ample range, and especially qualified for emotional expression. Everything the lady did was in excellent musical taste.

LEONARD LIEBLING.

NEW YORK TIMES, TUESDAY, DECEMBER 2, 1924

#### Alma Kitchell, Contralto, Sings

Alma Kitchell, a contralto already known in local choral performances, gave a recital of songs last evening in Town Hall, assisted by Charles A. Baker at the piano. Miss Kitchell displayed a voice of ripe sympathetic quality and of much flexibility.

JEWISH MORNING JOURNAL, DECEMBER 6, 1924

#### "Meyerke Mein Suhn" Well Sung

Alma Kitchell, an alto, gave a recital in Town Hall last Monday, in the program of which was included "Meyerke Mein Suhn."

Mme. Kitchell is not Jewish, but she interpreted that song better than any Jewish singer. . . .

It is noteworthy that Mme. Kitchell is primarily a fine singer; she has a flexible voice and sings with artistic taste.

THE CHRISTIAN SCIENCE MONITOR, Dec. 8, 1924

Miss Alma Kitchell, contralto, gave a recital at the Town Hall on the evening of Dec. 1, with Charles A. Baker as her accompanist. Among her songs were Moussorgsky's "Prayer at Bedtime," Gretchaninoff's "My Native Land," Bergh's "Thou Art My Rest," and Curran's "The Two Magicians." Miss Kitchell performed these works with beauty of tone, flexibility of execution and clearness of speech. She disclosed the charm of voice and the vigor and eloquence of interpretation that make song recitals a success.

WINTHROP P. TRYON.



# Developing Music Appreciation Through the Memory Contest

How Popular Music Trials May Be Utilized to Make Music-Loving Communities—The Supervisor in a Strategic Position—John M. Beattie and Peter W. Dykema Speak—H. O. Ferguson's Vesper Concerts

BY HAZEL GERTRUDE KINSCILLA



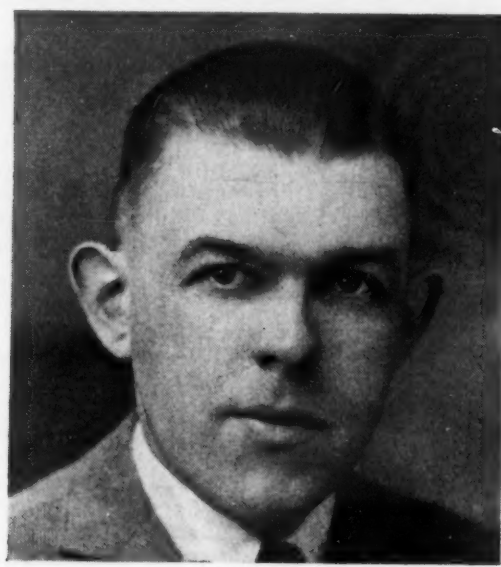
HE supervisor of music in the public schools holds a strategic position in the development of musical appreciation in this country. This is the opinion of prominent educators in different cities where the supervisor has been zealous, not only in the conduct of his duties, but also in taking advantage of his opportunities to make music a thing of vital importance to every person in the community.

Among those whose personalities and high ideals have left an impress upon the movement for better music in the schools are John M. Beattie, director of music in the schools of Grand Rapids, Mich.; Peter W. Dykema, formerly of the University of Wisconsin and now connected with the music department of Teachers' College, Columbia University, and H. O. Ferguson, director of music in the Lincoln, Neb., schools.

Each of these leaders has followed different lines of action but they have achieved much the same results and have come to the same conclusions—that it is within the power of the supervisor to transform the musical atmosphere of his community. Mr. Beattie has used the music memory contests with decided results. In Lincoln Mr. Ferguson utilized the school organizations and the school auditoriums in a series of free Sunday vesper concerts that awakened thousands to the power of music, and Mr. Dykema would put music to the test to discover the good it holds for the great masses of our people.

Mr. Beattie has been conspicuously successful in directing music memory contests, concerning which he has worked out some individual ideas. He has found that such an event is a great factor in uniting the home and the school musically and that it gives a strong impetus in developing an appreciation of good music.

"In the three years that we have conducted music memory contests," says



THREE EDUCATORS WHO ARE WORKING TO CREATE MUSIC-LOVERS

John W. Beattie, Director of Music in the Public Schools of Grand Rapids, Mich.; H. O. Ferguson, Director of Music in Lincoln, Neb., City Schools, and Peter W. Dykema, of the Teachers' College Music Department, Columbia University, Formerly of the University of Wisconsin

Mr. Beattie, "there has come to the people of Grand Rapids a realization of the fact that good music can give genuine pleasure and satisfaction. They have come to know that even a person who is not a performer may enjoy good music and they are lending their support to the artists and organizations performing the music with which they have become familiar through the contests. The results have been so far reaching that the event next year will be one of great educational value, with the contest and prize features eliminated.

"Our first task in conducting a contest is to choose forty-eight numbers, which are studied for eight weeks. This number is divided into groups of six, one group being studied each week. During each day of the campaign a sketch of a composition and the composer appears in a newspaper. Opportunity to hear the compositions daily is afforded in public and private recitals as well as in the schools.

"A committee of local musicians is chosen and the cooperation of the newspapers obtained. One may ask support from all the newspapers, or else let it be a feature in one of the larger dailies. With us the Grand Rapids Press made the contest a daily feature and for ten weeks preceding the final event assigned to it a special reporter. At one time this paper brought out a special edition of 15,000 copies. Another time a special contest supplement was prepared, and over 8000 of these were sold to the children for a penny apiece.

"Prizes aggregating more than \$1,000 were donated and recognition was given to all good work. Children making a

perfect score, giving the title of each composition and the name and nationality of the composer, were awarded silver perfect score pins.

## Artists Cooperate

"Mere identification of composition and composer is not sufficient for the time and effort put into the contest, so we require the children to learn something of the form of the music and insert other educational features. The daily paper always carries a 200-word story of the day's musical number and there are often illustrations in the evening paper. Vaudeville and motion picture houses use the number in their daily programs; concert artists take their programs from our lists; church organists and choirs, when possible, use the music; and on each Wednesday night during the contest local organizations give an open concert, using the week's list of music.

"At one of these events it was necessary to arrange three overflow concerts, the artists going from one hall to another. Both adults and children cut all pictures and items regarding the contest from the papers and make scrap-books.

"While it is highly desirable to have many of the numbers such as are recorded by phonograph companies, it is not desirable to depend entirely on mechanical devices. It should be the aim of the supervisor to include folk-songs in his list and also numbers from standard oratorios.

"Contestants are divided into classes A, B, C, D and E. Class A (fifth and sixth grades) must be able to recognize any of the first twenty compositions on

the list. Class B (seventh, eighth and ninth grades) must be able to recognize the first thirty, and class C (high school and college students), class D (adults) and class E (contestants of any age who live more than five miles from Grand Rapids) must be able to recognize any one of the forty-eight compositions.

"Prizes are awarded on the basis of the final contest, which is held at the Armory. At this time each private, public and parochial school in the city is permitted to send teams, selected by competitive tryouts. Almost every person in the hall takes a score sheet and tests himself as the contest progresses, but few adults really try for the prizes, preferring to have the children receive them. Last year over 10,000 persons competed in the preliminary tests. Elimination tests cut the final number of contestants down to 1000, out of which 548 handed in perfect scores."

## Free Concerts in Lincoln

A unique and delightful form of community service, through the medium of the public school music department, was inaugurated last year in Lincoln, Neb., by H. O. Ferguson, director of music. This consisted of a series of free Sunday vesper concerts given in school buildings and in many instances by school music organizations, which were frequently assisted by well-known soloists. School organizations included the high school glee clubs, the high school senior orchestra and the chorus, which were assisted from time to time by local choral societies, string quartets, opera

[Continued on page 37]

## A Real Triumph Conducting in London

"The mere fact that it (the programme) contained works associated with so many fine readings, made their choice a greater test of the conductor's musicianship and interpretative powers than would have been afforded by a less classical selection. Leginska conducts with freedom and élan, and her expressive gestures are eloquent of the effects at which she aims. It was a good, straightforward performance. Her 'Two Short Poems' (after Tagore) are interesting pieces written in a vein of modernity well adapted to the musical and poetic ideas they embody."—*London Daily Telegraph*, Nov. 7, 1924.

"Women orchestral conductors are almost always angular and stiff-moving. Leginska is neither. Her movements are free and apt, she is as ambidextrous as a conductor as she necessarily has to be as a pianist. In the Bach Concerto in F Minor she sat with her back to us at a piano in the centre of the platform, efficiently doubling the parts of pianist and conductor."—*London Observer*, Nov. 9, 1924.

"Leginska's appearance at the conductor's desk was something of an event. She is the best feminine exponent of the art who has yet appeared. She seemed to get the effects she wanted. Most delightful of all was the Bach Clavier Concerto wherein she herself played the piano, conducting with her left hand not to mention her head."—*London Daily Express*, Nov. 10, 1924.

"There are few exclusively masculine jobs left in the world. Orchestral conducting looked like one of them—but now comes Ethel Leginska and

breaks into the preserve. Other women conductors have not had to be taken seriously. But Leginska showed yesterday that she has learned the business. Her performances were all very much alive."—*London Evening News*, Nov. 6, 1924.

"Leginska not only conducted the London Symphony Orchestra, but played a piano concerto of Bach, directing the players from her seat, and included two compositions of her own in the program. As a conductor Leginska deserves serious consideration. She has a firm beat. From her piano playing we know that she has an unusual sense of rhythm. She does not make many gestures, but those she does make have a meaning. Beethoven's Seventh Symphony was a thoroughly sound reading, free from any kind of mannerisms, and she showed that she knows the score thoroughly. Leginska knows, in short, what she wants, and has learned how to get it."—*London Star*, Nov. 6, 1924.

"Women pianists are not unusual, women composers are familiar, but women conductors are not too common; and a lady who is all three is a rarity indeed. The fine sense of rhythm which has always distinguished her piano playing stood her in good stead, for her beat is clear and her gestures all mean something."—*London Daily News*, Nov. 6, 1924.

"In the triple role of conductor, soloist, and composer, Leginska did uncommonly well."—*London Daily Chronicle*, Nov. 6, 1924.

# L - E - G - I - N - S - K - A

KNABE PIANO

PIANIST—COMPOSER—CONDUCTOR



## Week in New York Brings Recitals of High Interest



OR the second time since the beginning of the present season the week of recitals did not include a single violin début. Recitals were pretty evenly divided between pianists and singers, with a fine fiddler or two, such as Huberman and Kochanski. There were no débuts of extraordinary interest. John McCormack gave a recital that disclosed some excellent singing, Ernest Hutcheson gave the third of his historical series and Elly Ney her first recital of the season. Variety was lent by the dance recital of Armen Ohanian and a concert by the choir of St. George's Church.

### Elly Ney's First Recital

Elly Ney gave her first piano recital of the season in Aeolian Hall on the afternoon of Dec. 8. Mme. Ney presented a somewhat weighty program, including the Brahms F Minor Sonata, the Beethoven "Appassionata" (the sixth time in three days!), then a group of lighter vein by Mozart, Schubert and Debussy, and ended with a group of Chopin.

The two sonatas took about an hour to play, which is a strain on the attention of any audience. Be it said, however, that both were superbly done and the Andante in the Brahms, one of the best pieces of pianism that the season has yet brought forth. The applause was such that Mme. Ney returned finally to play a transcription of the "Wiegenlied" as encore. The overplayed "Appassionata" was given its full value and the Variations were delivered in a reverential manner.

The Rondos of Mozart and Schubert

were pieces of exquisite tone painting, and the Debussy numbers, "Soirée dans Grenade" and "Feux d'Artifice," brilliant and picturesque. The Chopin Etudes in E and F Major and C Minor were well contrasted, the first being the one that caused Chopin to raise his head while playing it and exclaim: "Ah! mon Patrie!" The "Revolutionary" was a fine piece of bravura playing and the A Flat Polonaise finished the program brilliantly. J. D.

### Sedano Plays Again

Carlos Sedano at his second recital in Carnegie Hall on Monday evening, Dec. 8, was, curiously enough, at his best in the technical *tours de force* and nervous and a little uneven in the simpler, more lyrical works. The César Franck Sonata, which opened his program, he took at a very slow tempo. He was unsure in his tone, but that might well have been the effect of the penetrating dampness on his strings. In the Paganini "I Palpiti," however, one of the most difficult pieces in the violin repertoire, he had perfect poise and self-confidence and achieved the technical barriers with unconcern. Perhaps the pyrotechnics demanded such concentration that he did not allow himself to be disturbed by the bad weather. In any case it was in the virtuoso display pieces that he did the best playing of the evening.

The Mendelssohn Concerto, a ubiquitous number on the violinist's program, was more interesting than usual because of the new piano arrangement made by Harry Kaufman and because of his playing of it. Without attempting to rewrite Mendelssohn, Mr. Kaufman has filled out the bare spots in the piano part with music from the orchestral score, making the accompaniment rich and vibrant. Mr. Sedano, besides a small group including the Glazounoff "Meditation," the Sarasate first Spanish Dance and the Lotto "Perpetuo Mobile," which were on the program, played encore after encore while the audience stood about the platform until the lights were turned out. F. S. V.

### Ethel Parks Pleases

Ethel Parks, coloratura soprano, formerly of the Metropolitan, appeared in Town Hall assisted by Frank Braun, pianist, and Frohman Foster, flautist, on the evening of Dec. 8. Miss Parks is a singer of rare charm and intelligence, and has all the presence necessary to win even the distinguished audience which braved the storm of that night. Her taste is of the best and her musicianship impeccable. Her intonation was generally perfect, she avoided the colorless singing which is visualized, as a rule, on mention of the term "coloratura." Miss Parks was at her best in the first group, which included Bach's "Willst du dein Herz mir Schenken," Grétry's "Rose Chérie," a charming song, and two arrangements by Kurt Schindler of Mozart ariettes, "Schon klopft mein liebender Busen" and "Der Silbe des Friedens." These were sung in a lovely, naïve manner and were quite charming in their simplicity.

Miss Parks' singing of Bishop's "Lo, Here the Gentle Lark," with flute obbligato, was probably the high spot of the evening. This was sung with perfect intonation and lovely tonal quality. It is a pity, incidentally, that Miss Parks' program was made up, with one exception, "Sein Weib" by Bungert, of songs that were too markedly optimistic in content. In the one serious song of the evening, Miss Parks revealed a fine dramatic sense. She was not entirely at home in the aria of the Queen from "Le Coq d'Or," but her singing of "The Nightingale Near the House" by Edgar Bainton was a delight, and clamorous applause necessitated a repetition. Frank Braun at the piano furnished more music than is heard at a dozen piano recitals, and Mr. Foster's flute playing was excellent. C. S.

### Maria Safonoff in Début

Maria Safonoff, a daughter of Wassily Safonoff, at one time conductor of the New York Philharmonic, appeared in a piano recital in Aeolian Hall on the evening of Dec. 8. Miss Safonoff is a

pianist who is well equipped technically, and plays with a refined style and good taste. She is the possessor of a good tone and has none of the disturbing mannerisms that mar the playing of a great many recitalists. Beginning with the Beethoven Sonata Op. 31, No. 2, Miss Safonoff played Schumann's "Papillons," which is evidently competing with Beethoven's "Appassionata" for the prize offered to the composition given the most performances for the fiscal year. Miss Safonoff gave the "Papillons" a delicate, clean-cut performance, although she did not become entirely at ease until the later stages of the evening. An unhackneyed group of Chopin (and there are very few such) revealed the fleetness of fingers remarked above. The greatest of the Impromptus, that in F Sharp, the C Sharp Minor Study from Op. 10 with its perpetual motion, the "Aeolian Harp" Study, and the frenzied outbursts of the B Minor Scherzo made up this interesting group. Five miscellaneous numbers completed the printed list. Of these, Scriabin's C Sharp Minor Study received the best reading, and the Pick-Mangiagalli "Danse d'Olaf" was the most interesting. Miss Safonoff's charming stage presence as well as her playing made one big friend of the audience. R. T.

### Winifred Byrd Plays

Winifred Byrd, pianist, appeared in recital in Aeolian Hall for the benefit of the Stony Wold Sanitarium on the afternoon of Dec. 9. Beginning with Mendelssohn's Rondo Capriccioso, the Intermezzo from Schumann's "Faschingsschwank aus Wien," the Andante Spianato from Chopin's Op. 22, and his "Winter Wind" Study. Although her playing of the Mendelssohn piece was slightly marred by nervousness at the beginning, Miss Byrd brought to it, as in fact she brings to everything she plays, a sympathy and intelligence that is not often heard, and her playing of the colossal Chopin Study was excellent from a technical point of view. Miss

[Continued on page 30]

SENSATIONAL SUCCESS OF

# MARJORIE MEYER

Soprano

AT FINE ARTS HALL, CHICAGO  
November 25th

"She impressed as a youthful artist with a voice of more than ordinary charm and considerable understanding of the exacting art of the concert hall."—Glenn Dillard Gunn, Chicago Herald and Examiner.

"Her voice is clear and musical; it served to disclose her taste in good music to be matched by her instinctive appreciation of it."—E. Stinson, Chicago Daily Journal.

"Miss Marjorie Meyer gave a skillfully and artistically arranged program. The young lady's voice has ample volume, carrying quality and solidity of tone."—Herman Deveries, Chicago Evening American.

"Here was another pleasant voice. Henriot Levy's song 'Love Repentant' was so well liked by the audience that it was repeated."—Edward Moore, Chicago Daily Tribune.

"Her voice is a soprano of good quality which she uses well."—Karleton Hackett, Chicago Evening Post.

"Marjorie Meyer made her Chicago debut and presents an interesting program. There is a pleasant quality in Miss Meyer's voice."—Maurice Rosenfeld, Chicago Daily News.

AT TOWN HALL, NEW YORK  
December 3rd

"She sang with good intonation and with remarkable composure of manner and mood."—W. J. Henderson, The Sun.

"She has a lyric voice of sweet and unvarying timbre."—Olin Downs, The Times.

"Marjorie Meyer's recital drew a good sized audience and this well trained singer won warm recognition for her earnestness, her taste and her intelligent handling of the relationship between tone and texts."—Leonard Liebbling, The New York American.

"Her voice is of an agreeable quality and she showed skill in her methods of interpreting a program that managed to be different from the general run."—Frank Warren, The Evening World.

"Marjorie Meyer gave a song recital with an unusual and exacting program. Miss Meyer's voice is of good calibre and colour."—Pitts Sanborn, The Telegram-Mail.

"Marjorie Meyer reappeared last night with a program showing a refreshing independence from that Book of Etiquette by which so many singers seem to be guided. Miss Meyer sang with taste and intelligence."—F. D. Perkins, The Herald-Tribune.

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# Cleveland Orchestra Is Feature of N. Y. Symphonic Week

Sokoloff Plays Brahms, Shepherd, d'Indy and Enesco—Van Hoogstraten Features Griffes Work and Stravinsky "Firebird" in Two Concerts



IVE symphony concerts in one week is not a very large number for New York. These were, however, excellent in quality both in the matter of program and performance, interesting large audiences. The Cleveland Symphony, under Nikolai Sokoloff, made its third annual visit, featuring an interesting Overture to a Drama, by Arthur Shepherd, librarian of the organization. Mr. Stransky gave an all-Wagner program, and Mr. van Hoogstraten, at his final appearance of the season at the Thursday concerts, played the late Charles T. Griffes' "Pleasure Dome of Kubla Khan." On Sunday he played Stravinsky's "Firebird" Suite. Walter Damrosch gave a delightful children's symphony concert in Carnegie Hall, explaining a simple and melodious program for the benefit of his young hearers. Curiously enough there was only one soloist at any of the concerts, Ossip Gabrilowitsch, pianist, who appeared with the Philharmonic in a Mozart Concerto.

## The Clevelanders Come

Cleveland Orchestra, Nikolai Sokoloff, conductor. Carnegie Hall, Dec. 8, evening. The program:

Symphony No. 1, C Minor.....Brahms  
Overture to a Drama...Arthur Shepherd  
(First time in New York)  
"La Queste de Dieu" from "La  
Légende de St. Christophe".....d'Indy  
Roumanian Rhapsody No. 1.....Enesco

With orchestras, local and visiting, playing all over the place, one can approach a symphony concert with an open mind but nothing more. It remains for the conductor in the case and his organization to show us. This Mr. Sokoloff did. For three seasons now he has brought his band from out of the West, à la Lochinvar, and each time both he and it have improved, and improved until the question arises as to where this thing is going to end. There aren't many great orchestral conductors living at the present day, so the field is fairly clear,

therefore—well, he who runs may read.

Mr. Sokoloff is said to be especially fond of Brahms. This may well be, for his playing of the titanic First was of a dimension and a quality that only a true lover could have achieved. It isn't music that plays itself (Does any music?) and properly done it seems as though all of music were in it. One might possibly say that Mr. Sokoloff's reading of the first movement was a trifle slow, and the coda of the final movement not quite broad enough, and, having said that, search the dictionary for superlatives of compliment, for, as a whole, the performance was superb and uplifting.

Not a little of the success was due to the excellence of Mr. Sokoloff's forces. His orchestra, full of young men, is mellowing in tone in a way that gives an impression of power reined in by musicianship. In the first movement of the Symphony the first violins had a moment that was not so good, but there were others when the upward surge of the whole string choir had something of the primordial in it. The band is fortunate, too, in its first-desk men. Philip Kirchner, the first oboe, played the incidental solos with lovely, caressing tone which proved that the oboe need not be the nasal whine it usually is. Credit is also due to Louis Dufrasne, first horn, for a very moving bit of playing.

All in all, when the Symphony was concluded one felt like standing up and saying, "Let's not bother about the rest of the program; just play the Symphony over again and let it go at that."

Arthur Shepherd, whose "Overture to a Drama" had its first New York hearing, is the assistant conductor of the orchestra. He also played the piano part in his own work. While somewhat lengthy, this Overture gives the impression of scholarship, good taste and serious musical feeling. Mr. Shepherd has not been bitten by, or has been cured of, tendencies to wander in the pleasant byways of Debussy, Rimsky-Korsakoff or Scriabin. He knows his Strauss well, however, and dwells in the same atmosphere, though he cannot be said to copy him. The scoring is deft and there are passages of decided interest and some of distinct beauty. Mr. Sokoloff's performance of the piece was splendid. The audience received it with long applause, bringing the composer to the center of the stage for several bows.

The d'Indy's "St. Christopher" excerpt is a fine, dignified, devotional work, but it would be more effective with the visible stage action. The enlightening program translated by Mrs. Sokoloff helped much in understanding the piece. It has all d'Indy's dignity and nicety of workmanship, and as such is worthy of the fine performance Mr. Sokoloff gave it, but it will hardly become a popular number of symphonic programs.

The Enesco Rhapsody made a merry conclusion to the evening. One listens to transcriptions of this sort of trivial folk tunes of other nations and wonders why our own popular music brings down so much anathema upon its head. Like the whole of his program, Mr. Sokoloff played Mr. Enesco's work with consummate finesse.

J. A. H.

## Stransky Has Wagner Program

State Symphony, Josef Stransky, conductor, Carnegie Hall, Dec. 10, evening. The program:

All Wagner Program  
Overture to "The Flying Dutchman"  
Introduction to Act 3 of "Meistersinger"  
March of the Knights and Bell Scene from "Parsifal"  
Prelude and Liebestod from "Tristan"  
Prelude to "Meistersinger"  
Siegfried Idyll  
Entrance of the Gods into Valhalla from "Rheingold"  
Preludes to Acts 1 and 3 of "Lohengrin"

Josef Stransky led a program that was dear to his heart at this concert, and the orchestra played it with extraordinary enthusiasm. Their performance of the Liebestod easily topped the evening. It was one of glowing beauty and forceful climaxes, and was an effective contrast to the "Parsifal" March which preceded it. In the second half of the program the "Meistersinger" Prelude was predominant. Mr. Stransky achieved the crashing climax of this orchestral masterpiece in a way that was breathtaking. Notwithstanding this, Mr. Stransky's performance of this work was not as good as it was on a recent Sunday afternoon. The Siegfried Idyll was exquisitely played by the abbreviated orchestra called for by the score. It was, altogether, a most enjoyable concert.

W. S.

## Van Hoogstraten Plays Griffes

Philharmonic Orchestra, Willem van Hoogstraten, conductor, Carnegie Hall, Dec. 11, evening. The program:

Symphony No. 2.....Beethoven  
Symphonic Poem, "The Pleasure-Dome of Kubla Khan".....Griffes  
Two Waltzes for String Orchestra.....Dvorak  
Rakoczy March.....Berlioz

Despite the more illustrious names on the program, it was a Griffes evening at the Philharmonic. The fantasy of Cole-ridge's "stately pleasure dome . . . sunny pleasure dome with caves of ice . . . the miracle of rare device," although it has been heard here before, was new to the Philharmonic programs, and was welcome. It is the product of a fertile imagination, a miraculous tale woven in music, with a strange and un-American sensuous beauty, which was now delicately ironical and then, forgetting its sophistication, achieved a radiant ecstasy. Mr. van Hoogstraten and his men played it with an appreciation of its nuances as well as its climaxes, and if the audience's enjoyment is a cri-

terion it should win a permanent place in the repertoire.

The Dvorak waltzes, transcriptions of the first and fourth piano waltzes, were simple melodies and made no false pretensions. The first one particularly had a delightful and naive charm. The symphony was played merrily and the Berlioz March with tempestuous joy. It was Mr. van Hoogstraten's last appearance at the Thursday evening series this season and he was given an ovation by his public and his men after the intermission and again after the concert.

H. M.

## Concert for Children

Symphony Concerts for Children, New York Symphony, Walter Damrosch, conductor, Carnegie Hall, Dec. 13, morning. The program:

Overture to "Mignon".....Thomas  
Andante from "Jupiter" Symphony.....Mozart  
Polka Mazurka, "The Dragon Fly".....Strauss  
Triumph March from "Aida".....Verdi

The size and rapt attention of the audience of young folk at this concert was a wholesome sign of the musical development of the coming generation. At least they will not be able to say: "We have not so much as heard whether there be any symphonic music!" Mr. Damrosch arranges his programs cleverly and presents them in a manner that makes them palatable for the germinating musical mind, and yet they are sufficiently solid to be accepted by grown-ups as well. His little talks from the piano bench are informing without being didactic. Children of all ages, from eight to eighty, are recommended to go to these concerts! They will learn things and enjoy while learning.

J. A. H.

## More Early Stravinsky

The New York Philharmonic, Willem van Hoogstraten, conductor. Ossip Gabrilowitsch, pianist, soloist. Metropolitan Opera House, Dec. 14, afternoon. The program:

Suite from "L'Oiseau de Feu".....Stravinsky  
Concerto for Piano and Orchestra (K 466).....Mozart  
Mr. Gabrilowitsch  
Symphony No. 2, in D Minor.....Dvorak

After Stravinsky, Mozart. That this succession of events was not the anticlimax it might have been was due quite as much to Mr. Gabrilowitsch's superb playing of the concerto as it was to the fundamental appeal of the Mozartean melodies. Even in the concerto's thinnest and most naive moments, when the pianist was lifting into solitary relief phrases of elementary simplicity, his tone possessed a roundness and a depth that won and held the ear. The Romanza dripped a sweetness that did not turn saccharine, and in the Allegro and the Rondo crisp clarity were attained without loss of tonal caress. Mr. van Hoog-

[Continued on page 41]

## The London Mail Says She Was Incomparable

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Queen's Hall. There was no tentativeness or half measures about this conducting. Whether or no we thought her Beethoven and Wagner quite the thing, she was giving it to us as she meant to, and she had the orchestra well strung up—everyone on the qui-vive and working. The symphony went with bright animation."—*London Daily Mail*, Nov. 6, 1924.

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# KOCHANSKI

## CHICAGO RECITAL, DECEMBER 7

*Evening Post, Dec. 8*

Kochanski is a fine violinist. His Bach playing had firm grasp of the music and with an appreciation for its meaning that gave it life.

The tone was full and rich; there were a broad sweep to the melody, clarity in the decorations and an accent to the rhythm which kept all in proportion.

The Pugani-Kreisler Præludium and Allegro was beautifully played. Musical feeling expressed through firm tones and clear technic.

A distinguished artist who knows how to make a varied and interesting program.

*Tribune, Dec. 8*

Kochanski is a skillful player proceeding suddenly from sustained song to bursting fireworks and doing it all with certain hand and fine tone.

*Herald Examiner, Dec. 8*

Kochanski with velvet tone made Chicago music lovers acquainted with de Falla's "Suite Populaire Espagnole" and Ravel's "Tzigane."

*Journal, Dec. 8*

In this (Ravel's "Tzigane") and other music, Kochanski convinced his hearers of unsurpassed merits. His facility with an uncompromising musical instrument is of the first order. He is intimately an artist, and distinction and elegance seem the natural endowments of his music. He accomplished something rare in suggesting majesty through sound.

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LEOPOLD STOKOWSKI, Conductor

In Philadelphia, Nov. 28, 29—In New York, December 2

*New York Times*, Dec. 3

Kochanski, whose performance made mock of technical difficulties, met the composer more than half way and was repeatedly recalled.

*New York Evening World*, Dec. 4

Kochanski's playing was as elegant as the music and much more brilliant.

*Philadelphia Bulletin*, Nov. 29

Demands recognition as a fine violinist.

*Christian Science Monitor*, Dec. 3

Kochanski gave a wonderful exhibition of violin playing. Played the work superbly.

*New York Sun*, Dec. 3

As Kochanski's fine performance demonstrated there is room for the most advanced technic and scope for the exercise of the most luminous tone.

*Philadelphia Evening Ledger*, Nov. 29

Kochanski gave a wonderful exhibition of violin playing.

*New York World*, Dec. 3

When Kochanski's violin was allowed to sing, it did so with really poetic beauty. Mastered its stringent difficulties with superb confidence and style.

*Philadelphia Record*, Nov. 29

Most of the furore was intended for the beautiful playing of the distinguished Polish artist.

*Philadelphia North American*, Nov. 29

Kochanski got four recalls—more for the performance than the piece.

*New York Post*, Dec. 3

His performance was equally admirable for its purity of tone, its perfect understanding of the composer's intentions and its profound musicianship.

*New York Journal*, Dec. 3

His was the work of a musician and a virtuoso.

*Brooklyn Eagle*, Dec. 3

Kochanski gave a lucid performance of the work.



Photo by A. Langdon Coburn



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**NEW YORK, DECEMBER 20, 1924**

## WAKE UP, COMPOSERS!

**A**FTER the poor response of composers to the invitation to submit scores for the Pulitzer Traveling Scholarship last season, the authorities of Columbia University are probably a little anxious about the result of the renewed offer. At any rate, we find Daniel Gregory Mason, professor of music, urging young creative musicians to enter for the \$1,500 award, for which works will be received up to Feb. 1.

It seems a little anomalous that composers who have been known to complain of the lack of opportunity provided in America should turn their backs on a chance to travel and study abroad. The sum of \$1,500 is a tidy item, especially to the struggling student, and one might readily fancy the study of Professor Mason cluttered up with the scores of the hopeful. The contrary, it seems, is sometimes the case.

Last season the works submitted were so poor that the jury, consisting of Professor Mason, Walter Henry Hall and Dr. Frank Damrosch, reluctantly decided to withhold the award, and these gentlemen earnestly desire to avoid the horns of the same dilemma when they meet to consider the Pulitzer prize in a few weeks' time.

Surely there are many student-composers in America anxious to take advantage of the prize offer. Only once before last season, namely in 1919, was the award withheld, so it may be supposed that the response has been satisfactory in other years since the prize was founded, in 1917, by the bequest of the late Joseph Pulitzer. Some of the recipients have distinguished themselves in music, and the Pulitzer prize may very well be regarded as an auspicious inaugural of a career.

Yet, Professor Mason had to deprecate strongly the inferior quality of the work sent in last season. "Many students," he said, on that occasion, "seem

to think all that is necessary to enter this competition is a week or two of harmony lessons." The compositions submitted were fewer than usual and certainly not representative, for there are students who can do good work.

The Pulitzer prize is not to be won easily, as Dr. Damrosch pointed out in discussing the failure of competitors in the last test. The trial is not for tyros but for those who have a mature knowledge of the principles of composition; for those who display some originality of musical thought.

Here is an opportunity for the younger composers to justify themselves. It will be, indeed, a lamentable fact if the Pulitzer prize is allowed to lapse another year.

## HELPING A GOOD WORK

**I**N the campaign for membership and finances launched by the New York Music Week Association, Miss Isabel Lowden, director, for the musical contests to be held in May, there is offered to all a chance to participate in this admirable enterprise. Even persons unable to take part in the contests can thus aid in building up an activity of tremendous importance. The high ideals from which all such movements emanate cannot, without sustenance, come to fruition; and upon the good-will and sympathy of our citizens in the mass will depend in large measure the extent to which this noble purpose may be developed.

There is something particularly appropriate in the choice of May as a season for these contests. The spirit of youth, of growth, ambition and high endeavor prevailing then is thoroughly in accord with the aims and purposes that give force and propulsion to this selfless endeavor. Spring is the time of year in which children, who are among the chief beneficiaries of the Association's good work, most naturally and spontaneously feel the need of an individual and collective expression that, allowed legitimate outlet, develops into civic usefulness but that, repressed, turns backward to an unhealthy and generally damaging introspection. It is in this period of logical expansion that the child responds with greatest freedom to new ideas, and is readiest to put such ideals into practice.

It is not, however, only children who benefit by these contests. Any adult is eligible to enter the lists, provided he has not lost the resilience, the bright, fresh, enthusiastic outlook on life that makes younger contestants so happily eager to test their mettle and prove their accomplishments. Last year, the first in which competitions of this kind were held, competitors included choir singers of sober and mature tastes, competitors who were no less zealous than their younger brethren.

In this universal appeal lies the power exerted by Miss Lowden, director of the Association and an untiring, unselfish worker in the musical vineyard, and her associates. The lever they operate moves men and women of all classes and in every condition of life to share such artistic activity. There is room for everyone, and the more opportunities for participation are improved, the better will be the far-flung results.

The promise of \$1,000 from Joseph Regneas, on the condition that ninety-nine of his colleagues each give the same amount, with the understanding "that half the \$100,000 thus raised be applied on the budget for the present season, and the other half set aside as the foundation of a million-dollar endowment fund," exhibits a generous impulse that is symptomatic of a feeling which should be widespread. Spring will necessarily come with all its glorious promise, its renewal of budding beauty; but a time of steady pushing up from the roots of all action must precede the unfoldment. This time is now.

**"T**O bring the best music to students and workers at a minimum price" is the avowed intention of the People's Symphony Concerts Auxiliary Club of New York, as expressed in the announcement of two series of six concerts devoted to chamber music. The date of the first concert is already past, but future programs are rich in promise of good things. Movements of this character, though less conspicuous than some others, cannot be otherwise than productive of great good. Music for the people is becoming more and more general. When music is made by the people, America will rise to a position never surpassed by any nation in history and equalled by few, even among the most cultured.

## Personalities



Photo by Bain News Service

### A Modern Orpheus Tries a New Method

If Orpheus had lived in these times, and if the animals he charmed had frequented places like Central Park instead of the misty regions wherein he wandered, it is quite possible he would have lured them with food in the place of music. Paul Kochanski, well versed in the psychology of little furred creatures that inhabit New York's great playground, employs the latter method—and with success, as this picture proves. In attracting human audiences, Mr. Kochanski uses his violin; but when seeking to make friends with squirrels he produces nuts in the place of notes.

**Namara**—A new rôle awaits Marguerite Namara. This is the principal part in "The Love Song," a work in operetta form from the pen of Edward Künnecke, who has utilized melodies by Offenbach in developing the score. The operetta is to be produced in January.

**Arden**—Although Cecil Arden is a soprano, she has taken great pleasure the last two years in singing the only contralto aria from Puccini's early opera "Edgar." Of this Miss Arden has made a feature on her concert programs. She uses an arrangement, which includes a necessary transposition in key, made especially for her by Buzzi-Peccia.

**Patton-Middleton**—This is a story told by Fred Patton about his friend Arthur Middleton. The two baritones had heard a jazz concert, to which the latter listened with unconcealed impatience. After it was over they met a mutual friend who had enjoyed the program. "Don't you think," he asked, "whatever else you may feel about jazz, that it's very original?" "Original!" exclaimed Mr. Middleton, "It's aboriginal."

**Gershwin**—A jazz opera with a Negro cast is in the mind of George Gershwin, who has asked Carl Van Vechton to write the libretto. Mr. Gershwin advocates a Negro cast on the ground that the Negro understands jazz better than any other people. He says: "The music of other countries is put into opera. Why should we not use American music as a means of operatic expression? It would be an immense undertaking, and I would approach it with the utmost seriousness."

**Vreeland**—Jeannette Vreeland tells an amusing story to illustrate the idea some persons have of how a musical performance should sound. The soprano recently sang at one of the smaller music festivals. The orchestra of about thirty played very well and the performance as a whole was of a high order. So, after the performance Miss Vreeland was surprised to hear a member of the committee making apologies for the concert. "I suppose the orchestra did the best it could," said this critic, "but of course they couldn't possibly play as loud as the orchestra we had last year."

**Schumann Heink**—Membership on the national honorary committee of the American Legion has been accepted by Ernestine Schumann Heink, who is representative of the musical world in connection with the Legion's endowment campaign. Mme. Schumann Heink's practical interest in ex-service men is a matter of current and recent history. "Mother Schumann Heink," as she is known among service men, had four sons in the war, three in the American Army and one who lost his life as commander of a German submarine. The son of the latter is being brought up by the diva as an American citizen.

**Heifetz**—What color are Jascha Heifetz's eyes? Not an important question, the casual observer might suppose, but one fraught with considerable moment to artists delegated to improve colored posters of the violinist. "Brown, of course," was the answer volunteered by one. "No. Black," said someone else. "Green or blue," hazarded still another involved in the discussion. Meanwhile, work on the posters was delayed. Finally it was decided to query Mr. Heifetz, touring the Middle West, so the following telegram was sent to him: "Wire at once shade of your hair and color of eyes. Want to improve poster." Then from Cincinnati came an answer that put all doubts at rest. "Eyes blue-gray, hair brown," responded Mr. Heifetz, who added: "Finger prints at headquarters."



# Point and Counterpoint

By Cantus Firmus, Jr.

## Opera Log-Rolling



FTER operations, the next most absorbing topic is doubtless opera. Publishers hardly count their catalog complete without a "First Aid for the Operagoer." Without any quibble, he needs a strong arm to lean on! A visit to the photographer in the old days when the head-support was in vogue is nothing to three hours of Wagnerian undersea drama in a tight and uncomfortable evening coat. And this despite the fact that "Tosca" and "Fedora" are a treat for the tone-deaf!

We had ship-logs, logarithms, logic and loggerheads. And so it was perhaps a foregone conclusion that the "opera-log" would be invented. It was about the year 1909 that these intriguing sessions became a recognized indoor sport. Then and there the death-knell of the libretto was sounded.

Ladies who found the hotel "musical mornings" just a little same-ish discovered Real Relaxation in a stirring combination of music and dramatics—mostly the latter.

### Lyrics as You Like 'Em

THERE was a rush to hear the less fatiguing résumés. The Damroschian outlines of "The Ring" had their devotees as far back as the 'nineties—unless we press the calendar a bit too strongly. But the lavender-and-old lace subjects combined the titter and the tear in ideal proportions.

"The Blue Bird" didn't wing so long in the repertoire—but, my! the cunning lecture-musicales it inspired. Since "Traviata" became a little too gruesome for a hygienic age, "Louise" and "Zaza" imparted about the same thrills—vicariously.

### The Afternoon of an Opera-logist

A NEW and versatile profession had been started. The requirements for these excellent virtuoso-folk were: ventriloquism, a big memory and a dire and direct diction.

The story of our old friend "Faust," as thus rehearsed, is somewhat as follows:

"... all of us know how tiresome long study is, and so it was with Faust—frantic gesture to accompanist—"and when the devil appeared with his Attractive Proposition, and we hear these enchanting strains which you must look for later in the Big Love Scene, he simply couldn't resist the picture of Marguerite at the spinning-wheel.

"We next go to the fair, a very Lively Occasion, you may be sure, with the villagers all singing this really charming waltz." Two minutes of piano, with sotto voce command "Hurry!"

### The Plot Thickens

"WELL, when Faust asked her to see her home, it was an Occasion to Thrill the Girlish Heart. Before that,

however, the Devil, whose name, I must explain, is *Me-phisto-phe-les*, sings his big aria about the 'Calf of Gold'—just a few bars, if you please!

"We come to the Garden Scene—one of the *very finest* in all opera." (With the Opera-logist it's a poor scene that doesn't call for adjectives!) "There is the Jewel Song"—thrum-tum-tum—"and the Quartet, to which you must listen with the closest of attention"—brief interlude—"and the perfectly gorgeous duet. Remember what I told you about the Big Love Theme."

### The Tragic Termination

AND so on for at least twenty ecstatic minutes for the opera-hungry. We have ourselves enjoyed the operalog. The final scene is inevitably the thrilliest. (By now the orator is hoarse, harried and out of harmony, when she hums the theme of the Trio.)

"... Hark! Outside the prison sounds the—well, the *sound*—of hoofs. It is *Faust*—triumphant pause—"and the devil—of course, he had to be there! And now just listen to this sublime scene, as the dying girl—refusing of course to break jail, as her lover suggests—"nervous glance at watch, with mental calculation as to next train for suburbs—"breaks forth in a glorious pae-an—you may have it on your phonographs. And, as you listen to it, think of a *be-anti-ful* scene with angels coming down from heaven."

The dazed listeners grope for their wraps, with the adjuration "Next week, the 'Barber of Seville,' one of the *great-est* of operas" ringing in their ears. On the way down, the most impressionable looks dreamily at the lift attendant.

### These Intense Czechs!

(Lowbrow Louie Speaks)

I GOES to hear the operay. "Jenoeff" is what they calls this play. But, say, the folks in it was hicks—Hunkies, or some such awful mix. Down on the banks of the Danube A goil was married to a rube. When suddintly the folks all cried: "Look, what's come in on the tide!" "Well," says her ma, "don't raise a breeze: It happens in the best families!" And after that they danced some more. And slung the song till half-past four!

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Jeritza's Birthplace

Question Box Editor:

Where and when was Maria Jeritza born? M. R.

Kansas City, Dec. 11, 1924.

Mme. Jeritza's birthplace was the city of Brünn, or Brno, as it is called since the World War, in Moravia, which now forms a part of the Czech Republic. The date is not available.

### Nordica's Life

Question Box Editor:

Did Nordica sing with other organizations than the Metropolitan? What was the date of her death? B. S. F.

Philadelphia, Dec. 12, 1924.

Mme. Nordica sang at the Manhattan Opera House under Hammerstein's management in the season of 1907-08. After that engagement she made only occa-

sional appearances in opera, as those with the Boston Opera Company in 1912. Most of her time was devoted then to concert work. She died at Batavia, Java, on May 10, 1914, of pneumonia, following exposure when the liner Tasman, upon which she was a passenger, was wrecked.

### Calvinist vs. Clavecinist

Question Box Editor:

Which composer, when dying, refused extreme unction, explaining that he "was not a Calvinist?" G. H.

Camden, N. J., Dec. 5, 1924.

An eye-witness of the last hours of John Field, the Irish composer who spent most of his life in Russia, related that the inventor of the nocturne told a visiting priest that "he was a clavecinist, not a Calvinist." Whether this is authentic, we cannot say.

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### Accidentals

Question Box Editor:

Is it necessary to mark an accidental if the same note occurs more than once in the same measure? E. S. D.

St. Louis, Mo., Nov. 28, 1924.

Yes, if the note occurs on any other degree of the scale than that on which the accidental has been placed.

???

### Expression Marks

Question Box Editor:

Do you consider it good taste to use English for expression marks in music? Is there any point in discarding Italian? C. M. M.

Denver, Colo., Nov. 28, 1924.

The use of English seems an affectation, as Italian has been the universal language for expression marks for 300 years. If English is used by English-speaking composers, then Dvorak should have used Bohemian; Grieg, Norwegian; Liszt, Hungarian, and so on, and endless confusion would have ensued.

???

### Massenet's Two "Manons"

Question Box Editor:

Did Massenet write two operas on the story of Manon? H. A.

Boston, Mass., Dec. 1, 1924.

No; only one. His "Manon" was first sung in 1884, and another short work by him entitled "Le Portrait de Manon" ten years later.

## Contemporary American Musicians

No. 357  
Frances Hall

FRANCES HALL, pianist, was born in Erie, Pa., on Aug. 12, 1899. She attended the elementary schools of that city for eight years and the high schools for three.



Frances Hall

She also studied with a private tutor. When four years old, Miss Hall was able to play by ear pieces which she had heard her sister play on the piano, and at the age of five and a half years she was given her first piano lessons. A few years later, Miss Hall composed and jotted down a Lullaby for piano which she has played occasionally. When thirteen years old, she continued her work at the piano under Gertrude Colby in Erie. In 1915 she was taken by her family on an extensive tour of the country covering

almost a year's time. The itinerary included a visit to Mexico. In 1916 she began further studies under Ernest Hutcheson, and has since continued to work with that well-known pianist and teacher, preparing her concert programs with him. In 1920 she made her debut with orchestral forces in Erie, playing the Rubinstein D Minor Concerto with the New York Philharmonic Orchestra under Josef Stransky. A few professional appearances in and near Erie followed this concert. Miss Hall took up the study of harmony, theory and composition with Edouard Kilenyi in 1922 and she is continuing work in the same subjects under Howard Brockway. She made her concert debut in Aeolian Hall on Oct. 26, 1922, and has given annual recitals in New York since. She has appeared many times in Erie, on one occasion as accompanist and soloist in joint recital with Lucille Orelle, 'cellist. Miss Hall has taught an advanced class in Erie for the past two years. She is particularly interested in literature and has made a special study of Russian and Scandinavian writings. She was married to Howard F. Randall, prominent Erie business man, on Oct. 28, 1922.



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# WEEKLY SURVEY OF EUROPE'S MUSIC

## Vienna Music Season Flourishes in Crises

VIENNA, Dec. 1.—In view of the present crisis at the Staatsoper connected with the resignation of Dr. Strauss and continuance of Franz Schalk as director until the new government comes to a decision, the fear was not unfounded that on Schalk's reappearance at the conductor's desk after rather a long absence, due partly to engagements elsewhere, partly to a recent spell of illness, there would be unpleasant manifestations from the audience. Schalk therefore considered it necessary to take precautionary measures in good time, and detectives in excess of the customary nightly number of four were posted at various places in the audience on previous evenings for the purpose of gathering from utterances of the steady visitors, particularly in the galleries, what the popular opinion was regarding the matter.

The opera chosen was "The Magic Flute," in the belief that Mozart's pure and beautiful music would tend to allay the excitement with which the atmosphere seemed charged. However, the expected does not always happen, and Schalk's entrance was greeted with friendly acclamations from his adherents, while before the curtain rose on the second act he received a veritable ovation from the well-filled house, which he cut short by giving the orchestra the signal to begin. As on the preceding evening, some of the Strauss faction had been warned not to create a disturbance under threats of punishment. A wag added the words "With kind participation of the police" on the placard in front of the opera house announcing the night's performance of "Magic Flute" with Schalk as conductor.

Owing to Weingartner's departure from Vienna and his declaration that he would be able to conduct the Philharmonic concerts only on rare occasions, Dr. Strauss assumed their leadership. Some of the concerts will be allotted to Schalk.

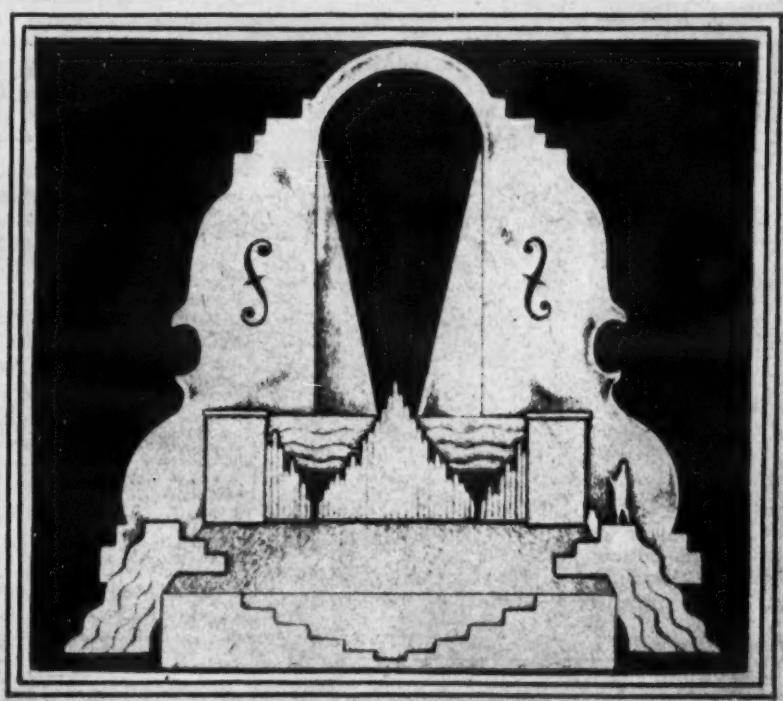
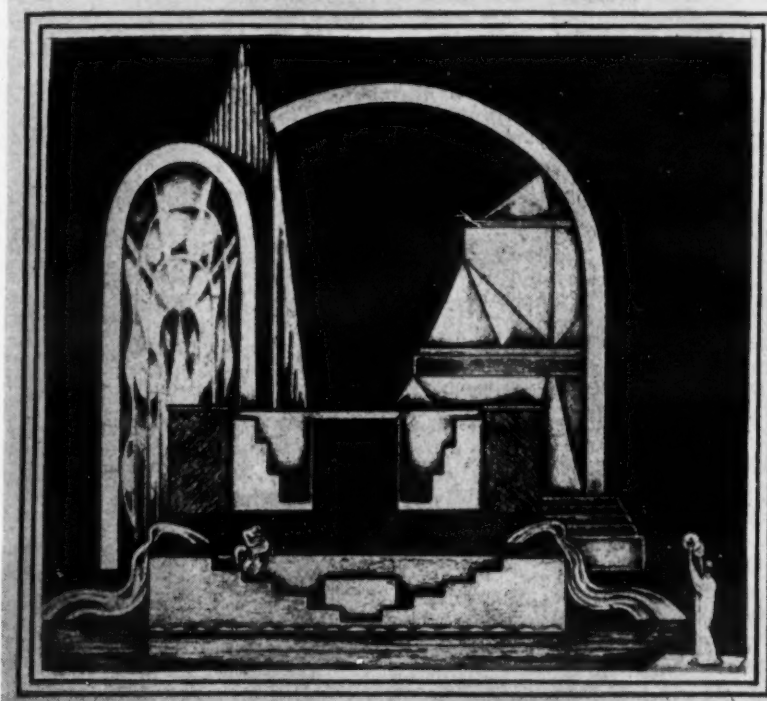
Accordingly, as Weingartner is absent in Berlin, Dr. Strauss should have led the concert on Sunday, Nov. 23. The deplorable conditions at the Staatsoper, however, are keeping Dr. Strauss away, and the task of conducting fell to Schalk. When he appeared on the platform, his bent figure and pallid face plainly showing the effects of overwork, sickness and nervous excitement, he was greeted with friendly, if perhaps not enthusiastic, applause.

His twenty-five years of conscientious and efficient work have not failed to secure the appreciation of music-lovers, and he conducted with his accustomed skill the well-arranged program. This opened with the Overture to Goldmark's "Sakuntala" and closed with Bruckner's Romantic Symphony. Two novelties by Roger Ducasse intervened, both showing the delicate coloring of French orchestration.

The crisis at the Staatsoper continues to hold public attention and opinions are greatly divided. The partisans of Dr. Strauss assert that it was because of his connection with the Staatsoper that it was possible to maintain its high rank through years of the great economic difficulties after the war, whereas famous opera houses in the principal German cities are only now beginning to recover from their effects. It is now said that it was not just of his opponents to accuse him of having his own operas too often on the bills, since statistics prove that they are performed far more frequently at other opera houses.

Modern means of conveyance are not always an unmixed blessing, as came to the knowledge of the strikers in the recent sabotage on the Austrian railways. But they were a veritable blessing to many who would have failed otherwise to arrive at the appointed day for important business at distant places. Thus Karl Aagaard-Oestrig, the dramatic tenor of the Staatsoper, was booked to sing *Lohengrin* in Prague on the first day of the strike. The contract was signed and a fine imposed in case of failure to appear. But the trains were at a standstill. What to do? Take an

## Futurist Stage Settings for Symphonies



Le Théâtre, Paris

### NEW AND OLD MUSIC AS A MODERNIST ARTIST INTERPRETS IT

Left—Alberto Martini's Stage Setting for Works of Modern Composers: Debussy, Strauss and Stravinsky; Right—Design for Performances of Works by Bach, Beethoven and Schumann

PARIS, Dec. 1.—A plan for proper settings for orchestral as well as operatic works has been suggested by an Italian artist, Alberto Martini. It depends largely on the play of light and water for its effects for achieving a change in mood to match the music. For his ideal theater Martini would have an amphitheater at the shore of an artificial lake. The stage is a sort of island and its general plan of construction, irrespective of the symbolic settings, creates an atmosphere.

The settings for operas, Greek tragedies and works of the type which demand stage pictures are symbolical and modernist in the extreme, but differ little in the theories behind them from those by other futurist artists. Martini,

however, wants more than this. He has created settings not only for pieces with dramatic action but for abstract music. An impressionistic setting interpreting the work is, he believes, a large factor in understanding it and in preventing incongruities from disturbing the enjoyment of the music.

For the moderns, Debussy, Strauss and Stravinsky, he has one type of setting; for Bach, Beethoven and Schumann, another. In *Le Théâtre* René Louis Doyon shows an heroic stage picture for Beethoven's Third Symphony which Martini has created for his *Tetiteatro*, as he calls this new theatrical conception. These decorations are not built-in sets, but adaptable ones which by the addition of details, shifting of

drops and changing lights can be made into new scenes. Mr. Martini has done this for the Wagnerian operas, "Die Walküre" particularly, for symbolical plays (Maeterlinck's works, for example) and for the Greek tragedies.

Of the European theaters there is, it is said, only one which is adaptable for this sort of performance, the summer opera at Warsaw, which operates on the same general scheme, although its theories are not as modern or as artistic as those of Martini. It is, however, built on the shore of a lake, with the audience across the water. The illusion of sight and sound created is, as Mr. Martini maintains, incomparable. Perhaps he will be given an opportunity to try out his ideas there.

auto? But the adventurous singer decided on making the trip by airplane, and came to anchor safely in Prague in good season. *Elsa* there could well sing:

"Ye breezes that so often  
My plaints gave to the air  
Ye now my knight and champion  
Did safely to me bear!"

At his second sold-out concert in Vienna last night Battistini, the "Grand Old Man" of opera, sang even better than at his first concert. In a box Mascagni, who is here as guest conductor at the Staatsoper, sat with his wife. Battistini, raising his hand to cut short the storms of applause that followed his rendering of Tosti's "On-cora," addressed Mascagni in German as follows: "Maestro, will you accompany me in the next number?" This was the composer's *Serenata*. After a moment of hesitation Mascagni complied with his distinguished compatriot's plea and sat down at the piano.

ADDIE FUNK.

### American Makes London Début

LONDON, Dec. 3.—Jean Starr Untermyer, wife of the American poet, Louis Untermyer, made her London début in a song recital after initial concert appearances in Vienna. Her program was unusual despite the fact that it was composed almost entirely of lieder by Schubert and Hugo Wolf. Her group of Wolf, "Aus Spanischen Liederbuch," was unfamiliar and interesting. She achieved the different moods of "Mögen alle böse Zungen" and "Verlassene Mägdlein" with understanding. Her voice is not large, but her interpretations and her program-making are intelligent.

### "Closed" Sign at Swedish Ballet Puzzles Paris

PARIS, Nov. 29.—"Relâche" (Closed) was the name of the ballet by Francis Picabia and Erik Satie, scheduled for a répétition générale on Nov. 27. The

title, however, became ambiguous when it was discovered that the theater was really closed. Since Picabia has always said of his public, "I like to hear them boo rather than applaud," and Satie echoes the sentiments, it was at first thought that this was a trick on the critics. It was afterward announced, however, that Jean Börlin was ill and that the name of the ballet was merely an amusing coincidence.

### New Steinway Hall Opened in London

LONDON, Nov. 29.—The new Steinway Hall was opened here this week in George Street, Hanover Square, before a gathering of musical celebrities. A five-story building, including concert halls and show rooms, it replaces the historic old Steinway Hall in Wigmore Street as the European headquarters of the Steinway Company. William Steinway, head of the firm in Europe, and Mrs. Steinway formally opened the hall.

## NOTE



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# New York's Round of Concerts and Recitals

[Continued from page 22]

Byrd is obviously as much or more at home with the more recent composers. Her playing of four Scriabin pieces was very fine, although the Fourth Sonata suffered a bit from incoherence. She was also heard to advantage in two Debussy pieces, the "Danse de Puck," so little played, and the A Minor Prelude, and she was rewarded with a heavy round of applause after Goossens' fascinating "March of the Wooden Soldiers." In Hutcheson's arrangement of "The Ride of the Valkyries," Miss Byrd displayed virility and endurance. Chopin's perennial D Flat Valse was played as an encore. W. S.

## Stefi Geyer's Second Recital

Stefi Geyer, violinist, made her second New York appearance in the Town Hall on the evening of Dec. 9. Walter Schulthess was her accompanist. With the utmost technical proficiency she gave a program of Spohr, Bach, Reger, Poper-Auer, Hubay, Vieuxtemps, and Kreisler arrangements of Tartini and Chopin. While most young artists start in a frigid zone and only come south in their romantic and modern numbers, Miss Geyer began with a fiery interpretation of Spohr's Concerto No. 8 and Bach's Chaconne, treating Reger and the rest of the moderns in a detached manner. Her objective glory in the design *per se*, together with her calm, immobile personality, have stamped her as a disciple of the classicists, not to be absorbed by sensuous melodies, but her playing was never one-sided and she won the full appreciation of her listeners. H. M. M.

## New York String Quartet

The New York String Quartet, Otto-kar Cadek and Jaroslav Siskovsky, violinists; Ludvik Schwab, viola, and Bedrich Vaska, 'cello, gave their only New York concert of the season in Aeolian Hall on the evening of Dec. 8, the program including Mozart's E Flat Quartet (K.V. 428), Paul Hindemith's Third Quartet and Debussy's G Minor Quartet.

Hindemith, who had his C Major Quartet played by this same organization last January, and his "Nusch-Nuschi Dances" given a week or so ago by the Philadelphia Orchestra, has, in this Quartet followed his custom of vagueness and dissonance, but at the same time there are moments of real melody and a good fugato passage. The organization gave the work an intelligent and interesting reading. The Debussy Quartet, which opened the program, was beautifully played and exhibited excellence of ensemble as well as fine, suave tone, and the Mozart Quartet at the end made a fine contrast to both the other works. The audience was enthusiastic throughout the evening. J. D.

## Blanche Reyccelle's Recital

Blanche Reyccelle, pianist, made her debut in Aeolian Hall on the afternoon of Dec. 10 in a somewhat lengthy program. Miss Reyccelle began with a Prelude and Fugue on the name "BACH" by an unknown composer. This she followed with an Adagio in B Minor by Mozart, which proved the very longest piano piece ever heard, and closed her first group with Beethoven's Rondo, "Fury Over a Lost Penny." Next she played Paderewski's Sonata in E Flat Minor, then a group of Chopin and pieces by Debussy, Stojowski and Liszt for her closing group.

Miss Reyccelle's playing, in spite of a lack of restraint both dynamic and temperamental, is not without power. Her tone in her loud passages is too loud and in soft ones somewhat *précieux*, and she was inclined also to make her transitions a trifle too abruptly. Technically, she is well equipped, as was eminently proved by the ease with which she surmounted the difficulties of the Paderewski virtuoso piece, but her Chopin was somewhat lacking in suavity. This young pianist is obviously a person to watch carefully, for she is undoubtedly what theatrical managers call "a comer," and when further experience has smoothed out certain ineffectualities, many good things unquestionably await her. J. A. H.

## Laura Stroud Impresses

Laura Stroud, pianist, who hails from Wisconsin and who has studied in New York and concertized in Europe, made her New York debut in Aeolian Hall on the evening of Dec. 10. Miss Stroud, in spite of a somewhat self-effacing personality, played well. She began with the Chopin B Flat Minor Sonata, which is well up in the list for number of performances this season, then Harold Bauer's transcription of the Bach Partita in B Flat. Her third group consisted of two Debussy numbers and two from Schumann's Kinderscenen. The final group was by Tchaikovsky, Chopin and Brahms. Miss Stroud played the Sonata well, though it cannot be said that her interpretation was strikingly original. The Bach had a delightful delicacy and was one of the best things of the evening, and in both the Debussy and Schumann pieces the artist also revealed a tone that was appropriately descriptive of the four well contrasted numbers. Similarly, in the E Flat Rhapsodie of Brahms, which closed the program, she brought out well the martial quality of the work. All in all, Miss Stroud showed herself a well-equipped, serious artist, and one whose playing already puts her well in advance of the debutante class. J. D.

## Esther Dale in Recital

Esther Dale, soprano, who is not unknown to concert goers, appeared in recital in the Town Hall on the evening of Dec. 10, with John Doane at the piano. Miss Dale began her program with "L'Amore, Saro Costante" from Mozart's dramatic cantata, "Il Re Pastore," with the violin obbligato admirably played by Mabel Farrar. Following this Miss Dale gave a group in German, Bach's "Willst du dein Herz," which is being sung much these days, and Dvorak's "Songs My Mother Taught Me" (Why in German?), and three Brahms songs. Of these latter, "Bot-schaft" was the best, being very well sung. Irish songs formed the next group, which was given with snap, and then one in French. The final group

was in English. Miss Dale's recital was a "request recital," and the program stated that so many requests were received that it was not possible to include all the songs desired in one program, but that she would sing as many as she could as encores. These were numerous and the artist did some of her best work in them.

Miss Dale's voice is a fine one of considerable volume and variety of color. While somewhat lacking in repose of manner, she conveyed the moods of her songs cleverly. Her audience was a large one and enthusiastic in the matter of applause. J. A. H.

## Plaza Artistic Morning

Elvira de Hidalgo, coloratura soprano; Marguerite D'Alvarez, contralto, and Richard Hale, baritone, were the artists at the third of Andres de Seguro's "Artistic Morning" at the Plaza Hotel. An audience that taxed the ballroom to its capacity applauded the singers in a well-chosen program. Mr. Hale opened the program with an aria from Diaz' "Benvenuto Cellini," after which Mme. de Hidalgo sang the "Bell Song" from "Lakmé," negotiating the altitudinous passages with extreme skill. Mme. D'Alvarez sang the air of *Lia* from Debussy's "Prodigal Son" for her first number. Mr. Hale then was heard in a group of Negro spirituals, giving an interesting encore to the group, and Mme. de Hidalgo sang in French, Italian and Spanish, singing Valverde's "Clavelitos" as encore. Mme. D'Alvarez was then heard in songs in French, English and Spanish, also a stirring encore, and the program ended with the duet of *Lakmé* and *Mallika* from Delibes' "Lakmé." Giuseppe Bamboschek accompanied Mme. de Hidalgo, Morton Howard, Mme. D'Alvarez, and Helen Chase, Mr. Hale. Mr. de Seguro made a short speech during the intermission. J. A. H.

## Charles Stratton in Recital

Charles Stratton, tenor, who has sung in New York and elsewhere with various organizations, made his recital debut in New York in Aeolian Hall on the afternoon of Dec. 11, with Harry Oliver Hirt at the piano. Mr. Stratton's program was an unacknowledged one, and as such was of unusual interest. The first group was of Italian songs, antique and modern, two by Santoliquido being especially well sung. The second group was in French and German. Paladilhe's "Premier Miracle de Jésus" and two infrequently sung Schumann songs were of especial interest on this group. A group of spirituals, admirably arranged for Mr. Stratton by Manney, followed and were received with much applause. The final group was in English, and Anson's "Forest Magic" was one of the best liked, Vaughan Williams' "Silent Noon" also winning high approval.

Mr. Stratton's singing has many fine points, not the least of which is the perfect assurance of his manner, which makes it possible for him to appear unconcerned at such things as height and depth of notes. His breath control is good and the voice itself is a fine one of considerable volume though lacking in variety of color. Also, any artist who can arrange such an interesting program of such unusual songs, is due a vote of thanks. Mr. Hirt's accompaniments were very fine throughout the recital and added materially to its success. J. D.

## Victor Wittgenstein's First Recital

Victor Wittgenstein, pianist, gave his first recital of the season in Aeolian Hall on the evening of Dec. 11, opening his program with the Toccata and Fugue in D Minor, making it a living and forceful thing. While Sgambati's arrangement of Gluck's "Mélodie" is slightly out of Gluck's style, Mr. Wittgenstein recaptured the original spirit and gave it all the reserve and refinement of the composer. Americans were well represented by MacDowell's "Sonata Tragica" and a group by Rubin Goldmark, Marion Bauer and Mana-Zuca. An Etude of Chopin was contrasted with the D Flat Nocturne, which in turn was contrasted with the C Sharp Minor Scherzo. Mr. Wittgenstein is a lover of sharp differentiations, dramatic pauses and emphatic accents. The descriptive miniatures of Eugene Goossens, especially the "Rocking Horse" and "Hurdy-Gurdy Man," were well played. Liszt's Eighth Hungarian Rhapsody was a skilful ad-

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[Continued on page 31]



# New York's Round of Concerts and Recitals

[Continued from page 30]

dition to the program. More force and vigor were poured into it than it deserved, except that it is always a mighty climax to a rather calm program such as that of Mr. Wittgenstein.

H. M. M.

## St. George's Choir

An enjoyable demonstration of the good work that can be done with a chorus of moderate size was given by St. George's Church Choir, conducted by George W. Kemmer, in the Town Hall on Dec. 11. This choir, composed of mixed voices, showed not only the effects of careful and conscientious training, but an intelligence that placed its performance on a level above the average. Never was the tone forced, though ample volume was there when required; attacks and releases were prompt, phrasing was tasteful, and shading and expression were musicianly. Particularly to be admired was an ability to sustain

a fine pianissimo without any suggestion of "breathiness." Slight deviations from pitch presented the only occasion for adverse criticism.

The choir was heard in ensemble numbers by Schubert, Webbe and Cole-ridge-Taylor, and the men's and women's sections sang separately. The children came in for their share of honors as well; junior boys and girls appeared in one number, and senior boys and girls presented several part songs, all of which were given with relatively the same excellence that marked the work of their older associates.

Negro spirituals were added to the program by Harry T. Burleigh, who, playing his own accompaniment, sang such songs as "Walk In Jerusalem Just Like John" with an authority that brought forth a series of encores. Mozelle Bennett played violin solos by Vieuxtemps in a graceful style; and incidental solos were given by Rebecca Pharo, soprano; George Bagdasarian, tenor, and Charles Coleman, boy soprano. Helen Child Curtis and Miss Bennett played a violin accompaniment to a part-song sung by the women's glee club.

D. B.

## Settlement Benefit Concert

The second of the series of concerts for the benefit of the Association of Music School Settlements was given in Carnegie Hall on the evening of Dec. 12, by Wanda Landowska, harpsichordist and pianist; Paul Kochanski, violinist; René Pollain, viola player, and Ewssei Belousoff, cellist. The program included a Trio in A by Haydn for Harpsichord, Violin and 'Cello; a Piano Quartet in G Minor by Mozart, and Haydn's G Major Trio with the Rondo all'Ongarese for Harpsichord, Violin and 'Cello. The seats provided for the reviewer by the management of this series were so indifferent that any criticism of the playing of these excellent and popular artists is not possible.

J. A. H.

## The Elshuco Trio Again

The Elshuco Trio in collaboration with the Festival Quartet of South Mountain presented the third concert of their Brahms cycle in Aeolian Hall on Friday night, Dec. 12. Three compositions, the Quartet in A Minor, Op. 51-2, the Violin Sonata in G, Op. 78 and the Piano Quartet in A, Op. 26. The ensemble was as in their preceding concerts, excellent and distinguished by an elegance and refinement not often heard in the concert room. Mr. Giorni, a notably fine ensemble pianist, was at his best in the piano quartet, one of the loveliest works by the prolific Brahms. The violin sonata was a bit overlong but delightfully played, its second movement being made to sound like the lovely serenade that it is. The A Minor String Quartet, with its opening notes "F, A, E," which stands for Brahms' motto, "Frei Aber Einsam," was brilliantly played, and had an exquisite tonal balance in its beautiful Minuet.

W. S.

## Novaes Returns

Guimar Novaes, Brazilian pianist, appeared in recital for the benefit of Union Settlement, in Aeolian Hall on the afternoon of Dec. 13. Mme. Novaes' playing was thoroughly enjoyable from the beginning to the end of her program, which opened with the Chopin B Minor Sonata, not infrequently heard here, and included Schumann's Kinderszenen and a group of shorter pieces by Rameau, Villa-Lobos, Blanchet, Debussy and Szanto. In the Sonata, Mme. Novaes had an opportunity for the display of varied moods. She brought to this composition a power, beauty of tone and perfected technic that raised it far above the level of the interpretation which it usually receives. For an encore she played the Tango in D of Albeniz in true Spanish style. She was utterly delightful in the thirteen lovely "Scenes from Childhood," and brought to them the sympathy and understanding which is so often lacking. Saint-Saëns' clever transcription of the ballet from Gluck's "Alceste" and Philipp's "Feux Follets"

supplemented this group. By way of an interesting experiment she played Rameau's Tambourin first in its original form and then in the Godowsky version. "Polichinelle" by Villa-Lobos was clever and was repeated in response to the applause. Debussy's "Soirée en Grana-de" was done in a manner that one has often longed for. Mme. Novaes concluded with an Etude Oriental by Szanto, a technically difficult though musically barren composition. Chopin's Second G Flat Study, Valse in C Sharp Minor, and Mazurka in B Minor; Moszkowski's "Guitarre" and a Brazilian Tango made up the list of encores.

W. S.

## Kochanski and the Moderns

Paul Kochanski seems to be devoting himself this season to proving that the moderns are not formidable. At his recital on Dec. 13, in Carnegie Hall, he brought forth the de Falla Spanish Suite, which is frankly popular, and the Ravel "Tzigane," which is a parody on the banalities of the popular rhapsody. The "Tzigane" was heard here for the first time a week ago with chamber orchestra accompaniment. Mr. Kochanski played it with the piano alone. Although Ravel calls it a burlesque on the extravagant style of the Hungarian Rhapsody, to the audience, innocent of the satirical intent, it seemed a delightfully melodious, rhythmic piece, as far from the sophisticated moderns as Liszt himself.

Its intricacies Mr. Kochanski tossed off with bravado. Technic has no terrors for him. He hid the difficulties beneath a fluent style and mellow tone. In the de Falla "Suite Populaire Espagnole" he did not even have to do that. It is a collection of Spanish street airs, some of them familiar, all of them tuneful, catchy almost, with tripping rhythms and contagious gaiety. Mr. Kochanski played them unpretentiously, as he would have if they had not been

arranged by so impressive a futurist as de Falla.

To the new works Mr. Kochanski brought a simplicity and an understanding. He was not so successful in the classical part of his program. He appreciates the unrest, the complications of modernity. He did not seem to have the classical repose which the Brahms D Minor Sonata demanded, nor the guilelessness for the Mozart E Flat Concerto. In the final group Mr. Kochanski played his arrangement of a Chopin Nocturne and Lili Boulanger's "Cortège" with the appropriate melancholy, and then swung into the Sarasate "Jota Aragonesa" for a virtuoso finale. Isabella Vengerova was at the piano for the Brahms Sonata and Gregory Ashman accompanied Mr. Kochanski in the rest of the program.

H. M.

## Armen Ohanian Dances

Armen Ohanian, "The Dancer of Shamahka," appeared in a cycle of Persian and other exotic folk dances in the Town Hall on the evening of Dec. 13, assisted by an orchestra under the leadership of Alexander Fox. Miss Ohanian's dances were excellently conceived though naturally somewhat alike because of their general character. Baudelaire, Oscar Wilde and Ancient Mexico were allotted a place on this altogether unusual program. The orchestra played "Through the Plains of the Middle East" by Borodin, as an overture, and Miss Ohanian, accompanied by native Persian musicians, appeared in a cycle of Persian Folk Dances which were subtitled "Slave," "The Courtesan of Shamahka," "Evil Spirits" and "Towards Nirvana," a Buddhist Ecstatic Dance. In two dramatic poems, Baudelaire's "Madonna" and "The Curse of Salome," suggesting Wilde. Miss Ohanian had the assistance of Sandro Corona, organist and composer. Three Aztec Legends brought the program to an effective end. Of these, "On the Pyramid of Texatlipoca," was the most interesting, to music by Daniel Lazarus, modernist French composer.

W. S.

[Continued on page 39]

## SYLVIA LENT VIOLINIST

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"Sylvia Lent's account of Bruch's Concerto had the brilliance, energy and nervous technical incisiveness to make this fair young child seem a prize indeed among the new concert artists. Her tone attained a fine clean color, which was of its greatest beauty in the slow movement. She was very warmly received." — Eugene Stinson, *Journal*.

"Miss Lent has a winsome, pleasing personality, and she has acquired the essentials of virtuosity. Her tone is smooth and musical. There is a certain brilliance and spontaneity in her playing. She has ample technic, and her sense of accent and rhythm is good. She was given a cordial reception, and Mr. Stock and the orchestra joined in the applause." — Maurice Rosenfeld, *News*.

"Miss Lent made an attractive stage picture with her quiet self-possession, and she showed that she can play the violin. There were appreciation of the music, the power to sustain a melody and to add the decorative details with sure touch. The romanza she played with poetic feeling and warmth of tone and the final allegro was given with spirit. An excellent violinist and a pleasing personality. The public gave her most cordial applause." — Karleton Hackett, *Post*.

"She was a success with her audience, and she deserved to be." — *Tribune*.

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THE SUN — "She displayed a wide range of dynamics, developed her themes in able style and showed herself an artist of talent whose resources should be carefully cultivated."

NEW YORK TIMES — "To give an eminently palatable translation of the Bach-Busoni Toccata, and a not only imaginative but brilliant interpretation of a Chopin Ballade, was the good fortune of Clara Haskil at Aeolian Hall yesterday afternoon. Her Chopin group was really captivating."

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## Four Nationalities Hear Oscar Saenger in Radio Tribute to the Cultural Arts

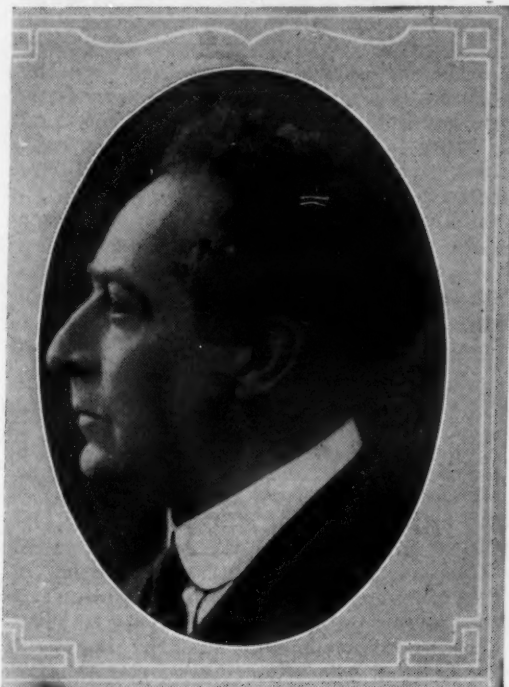
MUSIC as a powerful factor in the peace of the world was embodied in a unique address which Oscar Saenger, distinguished teacher of singing, broadcast at the invitation of Heber MacDonald, manager of WAHG radio station at Richmond Hill, L. I., on the evening of Nov. 29. Mr. Saenger addressed each of the three leading peoples of Europe in their own tongue, referring to the artistic ties which bind the countries together and expressing America's appreciation of what she has gained from the older civilizations.

It has been impossible to estimate how many thousands heard Mr. Saenger, but he has received hundreds of letters from various parts of the country testifying to the fact that many from foreign lands who have come to make their home in America understood and appreciated his remarks.

### Greeting to Old England

To our Mother Country, and to her artists, authors, poets, musicians. To the land between whom and ourselves is the powerful bond of language. What do we not owe to England? To the inspiration of her marvelous literature, to Shakespeare, to Milton, to her long line of novelists from Austen down to Wells; to her men of science, Newton, Darwin, Herschel; to her great statesmen, her law-givers, to the men who have carried to the ends of the earth the noblest ideals of freedom and personal liberty.

In music we owe to England especially the oratorio, that grand form of sacred music that has come down to us from early English writers, with undying



Oscar Saenger, Distinguished Teacher of Singing

luster added by Handel and Mendelssohn, who found opportunity and encouragement there. Edward Lloyd, Ben Davies and Francon Davies have been for us fine models of superlative oratorio singers. The stage in America owes much to the great English actors who have come to our shores. What a brilliant galaxy of names—Macready, Kemble, Fechter, Sothorn the elder, Henry Irving, Forbes Robertson, Adelaide Neilson, Ellen Terry and many others. What glorious nights they have given us—what an inspiration their art and their productions! To England we look for cooperation in all that is best, in all that we strive to do for the world; for it is we, her children, who shall carry on the torch she has lighted, down through the corridors of time that shall echo to the tread of millions yet to come who will find here their opportunity to live and grow and die—but not in vain! All hail to England!

### Saluti all' Italia

Un saluto ai musicisti italiani, agli italiani tutti, alla grande Italia, culla della civiltà, dell' arte, dell' opera. Noi Americani siamo e saremo sempre profondamente grati alla bell' Italia per avere inculcato nei cuori delle nostre masse l' amore anzi l' adorazione per la musica. Quella musica che è gioia per il cuore e per la mente, quella musica che col suo potere misterioso ed inesplicabile ci rende più buoni e più affettuosi; quella musica che più di qualunque altra forza vale e varrà sempre a mantenere la pace nell' umanità.

Ed anche il grande statista Mussolini affascinato dalla musica pensa ora a dare a Roma un teatro d' opera degno della città eterna.

Rivolgiamo un pensiero ai grandi compositori italiani che hanno dato al mondo delle opere che non morranno mai.

Il nostro cuore piange col vostro per avere appreso l' immatura dipartita del grande e geniale Puccini, che noi abbiamo da anni considerato come uno dei nostri; poichè; grandi come Verdi, Rossini, Bellini, Donizetti, Puccini, Leoncavallo nel campo della musica, Raffaello, Michelangelo, Cellini, Dante, Petrarca, Galileo, e tanti altri appartengono al mondo ma è stata la vostra terra che ha dato tali uomini alle altre nazioni. Un saluto speciale al vostro mago dell' aria, Marconi, che ha reso possibile che la voce dell' America varchi l' oceano e giunga ai nostri fratelli d' oltremare.

L'Italia ci ha anche mandato dei grandi attori come Salvini, Ristori, Novelli, Duse ed altri e la loro influenza è stata grandemente benefica per lo sviluppo ed il progresso dell'arte drammatica in America.

Non dimentichiamo i cantanti, fra i quali menzionerò solamente Patti e Caruso, che colle loro voci d' oro hanno deliziato il mondo intero, suscitando quell' entusiasmo vero e sincero che solo la musica cantata può suscitare.

Viva la Musica, Viva L'Italia!

### Vive la France

Salutations, au pays de France et aux musiciens de France, de la part des musiciens des Etats-Unis.

Depuis l'origine des Etats-Unis, grace a l'assistance de la France, une grande sympathie a toujours existé entre ces deux pays, et depuis la guerre mondiale cette amitié est devenue de plus en plus forte. Mais la chose qui fortifiera encore plus cette union, ce sont les arts et surtout la musique qui est universelle.

Dans nos salles de concert, nous avons le plaisir d'entendre les chefs-d'oeuvre de César Franck, de Chabrier, de Debussy, de Ravel et de beaucoup d' autres compositeurs français. Et ces grands compositeurs nous les avons adoptés comme s'ils étaient à nous, car bien qu'ils soient Français de naissance ils appartiennent au monde entier. Dernièrement lorsque la nouvelle nous est arrivée de la mort de Gabriel Fauré, nous l'avons pleuré tout aussi sincèrement que son pays natal, car nous admirons du fond de notre coeur le grand travail accompli, par ce grand musicien français.

A l'opéra on nous donne les belles oeuvres de Gounod, de Massenet, de Bizet, que nous aimons autant que les Français eux memes. La haine est vaincue par l'amour! Et c'est pourquoi le travail du musicien est un travail si noble. Car son influence a plus de pouvoir pour l'établissement de la paix universelle que tous les pourparlers des politiciens. La musique va droit au coeur à l'ame et qu'elle soit française américaine, italienne anglaise ou allemande elle est toujours la bienvenue partout.

Quelle dette de gratitude ne devons nous pas aux grands chanteurs et virtuoses qui ont visité notre pays. Nous n'oublions jamais les belles interprétations et les voix superbes de Jean et Edouard de Reszké, de Plançon, de Maurel, de Calvé, de Clément, et de

beaucoup d'autres. Et parmi les virtuoses en voici quelques-uns que nous avons e le plaisir d'admirer et d'applaudir—Saint-Saëns, Thibaud, Cortot, Guilman.

A ce moment—ci nous avons parmi nous deux grands comédiens français, Gémier et Simone, lesquels nous présentent avec leurs excellentes troupes les pièces de théâtre si admirées en France.

Je n'ai pas le temps de parler des peintres, des sculpteurs, des écrivains, qui ont toujours eu une si grande influence dans notre vie.

Et tout ceci, nous le devons à la France. Et nous souhaitons du fond de notre coeur que ce beau pays soit toujours heureux et prospère!

Vive la France!

### Grüsse an Deutschland

An ihre Poeten, Künstler, Musiker. An das Land das uns einen Goethe, Schiller und Heine gab. Welches durch die Heroen der Musik—Bach, Handel, Beethoven, Schubert, Schumann, Brahms, Wagner, Strauss, die ganze Welt verschönigste. Goethe's "Faust" und Wagner's "Tristan" finden die nämliche anerkennung in den Staaten, wie in Deutschland selbst. Alleine das Deutsche Lied übte einen grossen einfluss in unsern Lande auf die Musik und unsere Componisten.

Es waren die Deutschen Musiker, Carl Bergmann und Theodor Thomas, die Kammer-Musik einführten, und auch später die ersten Symphonie Concerte gaben. Der einfluss Theodor Thomas' in der Musik der Vereinigten Staaten, war weit reichend. Er war eine der ersten der uns mit der Musik Wagner's bekannt machte.

Leopold Damrosch gründete die Oratorio Gesellschaft und machte uns mit den wunderbaren werken von Bach, Handel und Mendelssohn bekannt, und

[Continued on page 33]

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N. Y. Times, Dec. 10, 1924

## STEFI GEYER PLAYS AGAIN

Hungarian Violinist at Her Best in the More Serious Works

Stefi Geyer, the Hungarian violinist, gave her second New York recital at Town Hall last evening. The size of the audience and its warmth showed that Mme. Geyer has already won a following in this city. The Spohr concerto with which she opened her program ran practically the whole gamut of technical knowledge, and she played it with a variety of intonation and with an all-round facility which impressed her hearers very favorably.

The trueness of her tone, its fullness and tunefulness and her interesting continuity carried her victoriously through the Bach chaconne. The depth and breadth of her legato was properly appreciated in a fine aria by Reger, and great applause rewarded her reading of the Tartini-Kreisler fugue.

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## CLEVELAND SCHOOLS HELP MUSIC PUPILS

## Board Cooperates With Institute in Work for Young Teachers

By Florence M. Barhyte

CLEVELAND, Dec. 13.—Students working for teachers' certificates in the Cleveland Institute of Music are given special opportunity to gain practice teaching credits. Cooperating with the institute, the Board of Education permits pupils from grade schools in the immediate vicinity to attend the institute for free piano lessons. These lessons are given by students taking teachers' courses and are supervised by a member of the faculty. It is hoped to expand this work to classes in other instruments. Ruth Edwards and Dorothy Price are directing the study.

The sixth pair of concerts in the symphony series of the Cleveland Orchestra was heard by enthusiastic audiences in Masonic Hall. César Franck's Symphony in D Minor was given an inspired reading by Nikolai Sokoloff. Honors were bestowed upon Arthur Shepherd, assistant conductor, following the fine performance of his Overture to a Drama, conducted by Mr. Sokoloff. Mr. Shepherd was recalled repeatedly. Vincent d'Indy's "Quest de Dieu" was given a masterful performance. Enesco's "Roumanian" Rhapsody closed the program.

The Fortnightly Musical Club gave another of its interesting programs in the ballroom of the Statler Hotel recent-

ly. Cadman's Trio for Piano, Violin and Cello, played by Edgar Bowman, Caroline Harter Williams and Ivan Francis, opened the program. Elizabeth Baglin, a guest artist from the Tuesday Musical Club of Pittsburgh, played piano music by American composers. The singers were Bertha Scrimshaw, contralto, and Cassius C. Chapel, tenor. Ben Burt and Edgar Bowman were accompanists.

## Oscar Saenger Pays Tribute to the Arts

[Continued from page 32]

später als Direktor der Deutschen Oper führte er die bekanntesten Deutschen Opern auf. Seinen Nachfolger, Anton Seidl, verdanken wir die erst aufführungen der grossen Wagner Musik-Dramen.

Deutschland schickte uns viele wunderbare sänger- Lili Lehmann, Amalia Materna, Marianne Brandt, Albert Niemann, Heinrich Vogl, Max Alvary und viele andere. Die grössten Dirigenten an der Oper, so wie in den Symphonie Gesellschaften waren deutsche. Nur um ein paar Namen—Wilhelm Gericke, Artur Nikisch, Felix Mottl und Gustav Mahler.

Auch viele grosse Schauspieler kamen zu uns und führten die besten werke der Deutschen Dichter auf, und Die Meininger Gesellschaft gab Shakespeare Vorstellungen besser als die besten auf der Englischen Bühne. Von den Schauspielern wollen wir nur ein paar namen nennen—Adolf Sonnenthal, Ludwig Barnay, Ernst Possart, Agnes Sorma, Heinrich Conried, welcher nicht alleine ein guter Schauspieler war, gründete das beste Deutsche Theater in New York, und war später der Direktor der grossen Oper.

Von den Deutschen Philosophen, die einen grossen einfluss auf unser Leben übten, waren Kant, Schopenhauer, Hegel, Fichte und Eucken.

Von den Malern und Sculptoren fehlt uns die zeit zu sprechen. Die ersten Deutschen Einwanderer, brachten uns das deutsche lied, den Tannenbaum, und das gedürfniss für alles schöne in der kunst.

Mit Heine sage ich:  
"Deutschland hat ewigen bestand  
Mit seinen Eichen, seinen Linden,  
Werd' ich es immer wieder finden."  
Heil Deutschland!

## Music Is Feature of Orlando Club's Convention

ORLANDO, FLA., Dec. 13.—A feature of the State convention of the Florida Federation of Women's Clubs, held here recently, was a meeting addressed by Senator Duncan U. Fletcher of Florida. Another interesting part of this program was the playing of a movement from Rubinstein's Concerto in D Minor by Mrs. W. J. Morrison, assisted by Eunice Page Beazely at the second piano.

RUTH OGREN.

## Fred Patton Sings in Birmingham, Pa.

BIRMINGHAM, PA., Dec. 13.—Fred Patton, baritone, gave his second recital within a year before a crowded house on Thanksgiving night. The program was well arranged, giving ample scope to display the versatile gifts of the singer. He was especially successful in an English group, which his clear diction made particularly effective. The accompanist was G. Clarence Black of Tyrone.

## Germaine Schnitzer Plans Recital Series in Europe and America

Germaine Schnitzer, pianist, has made arrangements to give a series of six recitals in each of the following cities: Boston, Philadelphia, Chicago, Los Angeles, San Francisco, London, Paris, Berlin and Vienna. The programs, which will be given on alternate days over a period of twelve days, will be devoted to music of the romantic period

and will include important and characteristic works of Weber, Schubert, Mendelssohn, Schumann, Chopin and Liszt. Mme. Schnitzer's purpose in giving the recitals on alternate days is to keep the work of one composer clearly before the mind of the listener while he hears that of the next composer, in this way, getting a definite impression of the influence of one master upon the next.

## DALLAS APPLAUDS CHORUS

## Edward Johnson Is Soloist—Massed Chorus Give Program

DALLAS, TEX., Dec. 13.—Edward Johnson, tenor, was soloist at the concert given under the auspices of the Dallas Male Chorus in the City Temple recently, singing in a style that won the admiration of his hearers. The chorus, of which P. L. Zimmerman is president and James Fitzgerald is business manager, was conducted by J. Abner Sage. Beth Sewell was at the piano, and Katherine Hammons at the organ. Elmer Zoller was Mr. Johnson's accompanist.

The Texas Chapter of the American Guild of Organists sponsored a massed choir of 120 from seven churches in a program recently. Soloists were Mrs. Albert Smith, soprano; Fred Danford, tenor, and Luther Jones, baritone. Organ numbers were played by Mrs. J. L. Price, Alice Knox Fergusson and Marjorie Roach. Carl Weisemann conducted the chorus, with Katherine Hammons at the organ.

Carl Weisemann, organist of St. Matthews Cathedral, is giving a series of noon recitals. CORA E. BEHREND.

## Vancouver Clubs Give Performances

VANCOUVER, B. C., Dec. 10.—The Philharmonic Club gave the second of its recitals on Nov. 29. The second recital of the season by the Vancouver Woman's Musical Club was given on Nov. 26. At the latter event Mrs. C. G. Henshaw gave a talk on the Ninth Symphony by Beethoven, the main themes being played on the piano by Mrs. W. L. Coulthard.

A. WINIFRED LEE.

Jeannette Vreeland, soprano, will be heard in concert in Maplewood, N. J., on Feb. 27.

## WINNIPEG RESPONDS TO GUEST CONCERTS

## Resident Orchestral Club and Philharmonic Are Also Applauded

By Mary Moncrieff

WINNIPEG, Dec. 13.—Jascha Heifetz, violinist, played to a very enthusiastic audience in the Board of Trade Auditorium recently. His program included numbers by Grieg, Mendelssohn, Chopin and Bach. Isador Achron proved a fine accompanist. The recital was under the local management of Mrs. C. V. Alloway.

Vladimir Rosing gave an interesting address on "Psychology and Physiology in Relation to the Art of Singing" in the Marlborough Hotel under the auspices of the Manitoba Music Teachers' Association.

The Winnipeg Orchestral Club met recently in the Walker Theater when the orchestra, under the baton of Hugh M. C. Ross, gave a splendid program. Berlioz's "Rakoczy" March was followed by Dvorak's "New World" Symphony, Grainger's "Shepherd's Hey" and the Prelude to the third act of "Lohengrin."

The Letz Quartet, consisting of Hans Letz, first violin; Edwin Bachmann, second violin; William Schubert, viola, and Horace Britt, cello, gave a concert before the Women's Musical Club on Dec. 1. The program, which was magnificently played, was made up of the Quartet in A Minor by Brahms, Schubert's "Death and the Maiden" and a Quartet in F by Ravel.

The Philharmonic Society, Hugh C. M. Ross, conductor, gave a concert in the Board of Trade Auditorium on Dec. 6. Oscar Noel, baritone, was the assisting artist and Mr. Ross played piano numbers.

The dates of Hans Kindler's appearances as soloist with the Chicago Symphony Orchestra in Chicago, originally announced for Feb. 27 and 28 have been changed to March 6 and 7.

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## Chicago's Concert List Extends to Extra Length as Holiday Approaches

CHICAGO, Dec. 13.—Preliminary to a period of Christmas quiet, the list of this week's concerts has been unusually long. Sunday recitals brought forward the Flonzaley Quartet, Helen Stanley, Claire Dux, Paul Kochanski and others. Edna Richolson Sollitt, Guy Maier and Lee Pattison, Mina Hager, the Haydn Choral Society and other musicians were heard later.

### Flonzaley Quartet Plays

The Flonzaley Quartet devoted the second program of its season to quartets by Beethoven and Schubert, plus a movement from Gustave Doret's Quartet, still in manuscript. The playing of these musicians was in their usual meticulous style, full of shading and taste and polished to an extreme degree of perfection. A heartier spirit than usual marked the performance of Beethoven's early Quartet.

### Helen Stanley Sings

Helen Stanley sang soprano music to a large audience in the Studebaker. The freshness and beauty of her voice, the sincerity and range of style and her excellent diction earned her much applause. Ellmer Zoller accompanied.

### Paul Kochanski Returns

Paul Kochanski, reappearing in Orchestra Hall after an absence of several years, gave what was said to be the first American performance of de Falla's "Spanish" Suite for violin, and Ravel's "Tzigane." A Concerto by Vivaldi and music of classic and modern periods completed his list. The breadth and brilliance of Mr. Kochanski's playing marked his recital as one of the most interesting of the season. The suite is

made up of five of the seven melodies, for which de Falla has provided novel accompaniments for singers. The work was played with great restraint and beauty.

### Claire Dux with Singverein

Claire Dux, soprano, whose singing is always of unusual pleasure, was soloist in the Medinah Temple on Dec. 7 at the benefit concert given by the Chicago Singverein. She was in her best voice and sang with that impulsiveness and exquisite style which have made her one of Chicago's favorite singers. Bruno Seidler-Winckler played admirable accompaniments. The Singverein, under William Boeppler, sang with a fine volume of tone and the excellent expression which have long been outstanding qualities of its performances.

### Freiheit Singers Appear

The Freiheit Singing Society gave a performance of Mendelssohn's "Walpurgisnacht" in the Eighth Street Theater on Dec. 7. Soloists were Berthe Long, L. Lipney and Isadore T. Mishkin.

### Little Symphony Presents Edna Richolson Sollitt

Edna Richolson Sollitt was soloist with the Little Symphony in Kimball Hall on Dec. 9, playing Chopin's Concerto in F Minor. She presented the work in an admirable fashion, stressing its melodic beauty and its significant ornamentation. She produced a tone of great beauty and refinement, which was employed with special effect in the Larghetto.

### Edison Orchestra Heard

The Edison Orchestra, ably led by Morgan L. Eastman, gave its thirteenth annual concert in Orchestra Hall on Dec. 9. The Indiana Male Quartet took part in the short program which preceded motion pictures.

### Zack and Saalfeld in Recital

Arthur Zack and Rosalie Saalfeld gave a second concert of music for 'cello and piano in Lyon and Healy Hall on Dec. 10. These young musicians listed sonatas by Beethoven, Ropartz and Brahms. The French work had not previously been heard here. An eager and sensitive spirit was discernible in the performance.

### Renée Chemet's Début

Renée Chemet made what was said to be her first Chicago appearance at Miss Kinsolving's Blackstone Hotel series on the morning of Dec. 9. Reinold Werenrath, baritone, shared the program. Miss Chemet's violin playing seemed to have those qualities of greatness which are seen in many prominent violinists touring America. She is musically, however, an individual of decided force of personality, a technician of the finest type and an artist whose sense of rhythm, tone and shading are united in a sparkling art.

### Mina Hager Home Again

Mina Hager, contralto, recently returned to Chicago from a tour of Europe, gave a recital in the Florentine room, Congress Hotel, Dec. 11, before a large and discriminating audience. Her program was one of the most interesting heard this season, containing music by

John Alden Carpenter Arnold Bax, Manuel De Falla, Leo Sowerby, Weingartner and Strauss. Her voice has grown in richness and color; it has always been ample in volume and range, and she has a fervent temperament. Gordon Campbell provided expert accompaniments.

### Ernst Bacon Gives Recital

Ernst Bacon, giving a piano recital for the first time since his return from Germany, was heard by a large and friendly audience in the Fine Arts recital hall on Dec. 11. The Bach-Busoni Chaconne, Beethoven's Sonata, Op. 110, groups by Chopin and Brahms were features of his admirably played program. This young Chicagoan has an adequate technical equipment, fine understanding and an unhesitating manner of performance.

### Madrigal Club Opens Season

The Madrigal Club opened its twenty-fifth season in Kimball Hall on Dec. 11 with a program in which early English material attracted especial attention. The singers disclosed a fine tone, delicacy of shading and a unity which called forth much praise. Alice and William Phillips sang duets with excellent enunciation and refinement of taste.

### Muenzer Trio Scores

The Muenzer Trio gave the second of its noteworthy concerts in Kimball Hall last night, playing trios by Beethoven, Wolf-Ferrari and Smetana. These artists have the conviction and the impetuosity of youth, and a fine musical sense give their playing originality and zest. They were cordially received by their ever-enlarging public.

### Haydn Society in American Program

The Haydn Choral Society gave a program of music by American composers in Orchestra Hall on Dec. 12, with Cyrena Van Gordon, contralto, and Linda Pool, violinist, as soloists. Songs by Louis Victor Saar were interesting compositions on a program given for the benefit of Chicago junior schools. Under the experienced and able direction of Hayden Owens, who has developed the society into a genuinely artistic body of singers, breadth and freshness of tone, excellent diction and great refinement of shading were displayed.

### Birchwood Club in Concert

William Boeppler, conductor of the Birchwood Musical Club, led his singers in an excellently sung program in the Rogers Park Methodist Episcopal Church on Dec. 11. Soloists were Virginia Zimmer and Elsa Kressman, sopranos; Wally Heymar and Neta Smith, violinists, and Cordelia Schellinger, organist. Marion Lychenheim was the accompanist.

### Alice and William Phillips Sing

Alice and William Phillips were heard last night in the Bush Conservatory recital hall in a program of songs and duets. EUGENE STINSON.

## In Chicago Studios

Chicago, Dec. 13.

### CHICAGO MUSICAL COLLEGE

Mabel Sharp Herdian sang the soprano solos in "Messiah" at Rock Island Dec. 12 and has been engaged for the same duties at Lake Forest Dec. 13. Eulah Cornor of the voice department has been selected as one of the three competing soloists at the final contest of the Society of American Musicians. President Borowski lectured this morning in the Central Theater on the "Beginning of Musical Composition." Genevieve Markle was markedly successful in a recent concert in Los Angeles.

### AMERICAN CONSERVATORY

Edward Eigenschenk of the organ department was winner in the final contest for an appearance in Orchestra Hall as soloist in the popular series of the Chicago Symphony. He will play on Jan. 15. Pupils of the piano department were heard in Kimball Hall this evening. Belle Mehus, formerly piano pupil of Hénio Levy, has charge of the music department of Augsburg College, Minneapolis. Liela J. Jorgensen, formerly of the voice department, is teaching in the Teachers' College, St. Cloud, Minn. Members of the dramatic art class gave an enjoyable program in Kimball Hall this afternoon.

### BUSH CONSERVATORY

Robert Quick and Edith Kendall of the violin department were chosen for the final contest to be held under the auspices of the Society of American Musicians for an appearance with the Chicago Symphony. Earl Alexander of the voice department gave a recital on Dec. 7 at the Allerton Club.

### STURKOW RYDER STUDIO

The second studio tea was given on Dec. 7 to introduce Evelyn Lovett of Atlanta, Ga. She gave a program of dramatic and musical readings, including Mme. Sturkow Ryder's pianologue, "In My Neglected Garden."

Marguerita Sylva Sings in Brockton, Mass.

BROCKTON, MASS., Dec. 13.—Marguerita Sylva, mezzo-soprano, made a fine impression in her recital in the First Baptist Church, under the auspices of the Woman's Club, recently. Her program included classic and modern songs in French and English, all of which she explained in her inimitable manner. She was recalled many times and sang numerous encores. The singer was assisted by Mario Cappelli, tenor, who was heard in two interesting groups, and Corinne Wolersen, accompanist.

Elizabeth Lennox, contralto, sang in Roanoke, Va., on Thanksgiving.



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Frieda Stoll, a young coloratura soprano, has a presence which predisposes her hearers to pleasure, and a voice of valuable clearness and ease.—Eugene Stinson, *Chicago Daily Journal*, October 26, 1923.

Frieda Stoll has a coloratura voice of wide range and ample volume, always mounting well to the pitch. Her runs were accurate and she seemed sure of herself.—Karlton Hackett, *Chicago Evening Post*, October 26, 1923.

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### Search for Adventure Prompted Young Singer to Forsake Family Roof



Antonio Nicolich, Bass, Chicago Civic Opera Company

CHICAGO, Dec. 13.—Antonio Nicolich, the Chicago Opera's new bass, has proved in many appearances in the auditorium this season that he is one of the most able young singers heard in this house in several years.

Born in Trieste of Slavic descent, Mr. Nicolich is now a citizen of Peru. Although he has spent scarcely eight months in America, he speaks English with ease. He tells of running away from home fourteen years ago, filled with the adventurous spirit of youth and eager to see the world. Chance took him from Europe to South America. Arrived in Buenos Aires, he had to sing in café concerts to replenish his purse. There he won friends who showed an interest in his voice. Having made a comfortable enough sum with his singing, the young man followed their advice to hunt up a good singing teacher. Accordingly he visited numbers of voice teachers.

"All of them were encouraging," he says, "finally I went to Concetto Alessi. He showed his genuine interest by the generous terms he made me. I owe him an everlasting debt of gratitude."

Mr. Nicolich's operatic debut was made in "Favorita" in which he won great praise for a splendid low C. After singing the rôle several times he received

a contract to go to Chile, to sing four rôles. After two months in Chile, he returned to the Argentine capital, where he signed a contract for appearances in Peru. While singing there he received a cabled offer from Bracale in Havana, the result being five years of activity in leading rôles under Bracale's management.

Mr. Nicolich sang in Havana with Caruso in 1920 and with Titta Ruffo in Peru, Colombia, Cuba and in other Central and South American centers. He has sung more than forty rôles.

### Chicago Opera in Brilliant Series

[Continued from page 5]

theatrical use the season has witnessed. Antonio Cortis, a considerably improved *Faust*, was continually in the picture and sang with beautiful effect. Maria Claessens was a fine *Marthe*. Roberto Moranzoni conducted with enthusiasm and excellent taste.

#### "Rigoletto" Repeated

A repetition of "Rigoletto" Dec. 10 brought to Florence Macbeth her first important rôle of the season. She makes *Gilda* a curiously appealing, a youthful and a potent dramatic figure. She sang with her customary infallible skill; and her understanding of the coloratura usage stamped her performance with great distinction. She won her usual ovation after the aria. A ruling of the artistic direction is understood to have prohibited her use of the high E natural after at the close of this scene, in which she used formerly to have no superior for brilliance of effect.

Alfred Piccaver's performance of the *Duke* is ample and robust, vocally. Mr. Schwarz once more made a *Jester* of tragic bitterness, of violent contrasts and masterly singing. Mr. Nicolich and Flora Perini also did well. Mr. Weber displayed the scope, depth and accuracy of his powers as a conductor.

#### "Lakmé" finely Given

Tito Schipa's appearance was one of the bright spots in the season's first performance of "Lakmé" on Dec. 11. The rôle of *Gerald* suits him admirably. He was in fine voice and sang with a very admirable balance of Latin impetuosity and dramatic restraint.

Graziella Pareto's *Lakmé* was exquisite and adroit, though somewhat cold. Désiré Defrère was the *Frederick* and Alice D'Harmanoy, *Mallika*. Edouard Cotreuil was excellent as *Nilkantha*. Charles Lauwers, making his local debut as conductor, gave one of the most graceful and discreet performances a French opera has had in the Auditorium in many a year. The ballet, picturesquely headed by Serge Oukrainsky, delighted the audience.

#### "Carmen" and "The Jewels"

The repetition of "Carmen" at last night's special performance gave the title rôle to Mary Garden, who was in abundant good spirits and made a brilliant display of her gifts. Fernand Anseau was the *José*, and Giacomo Rimini the *Escamillo*. A new *Micaela* was Lucie Westen, who sang with fresh and delightful tone quality, and displayed a good stage sense. Mme. D'Harmanoy, Gladys Swarthout, Douglas Stanbury, Mr. Defrère and José Mojica were also in the cast. The ballet was at its best. Mr. Polacco conducted.

This afternoon's performance of "The Jewels of the Madonna" found Rosa Raisa, Mr. Lamont and Mr. Rimini in the leading rôles. The enormous cast, perhaps the largest required by any opera in the repertoire, included Mr. Nicolich, Mme. D'Harmanoy, Miss Westen, Miss Swarthout and Vittorio Trevisan. Mr. Cimini conducted with a splendid understanding of the work. The ballet was very well done.

EUGENE STINSON.

## STOCK FORCES GIVE MUSIC BY MODERNS

### Young Pianist Impresses at Appearance With Chi- cago Symphony

By Eugene Stinson

CHICAGO, Dec. 13.—D'Indy's Symphony in B Flat and Stravinsky's "L'Oiseau de Feu" Suite were the chief items in Frederick Stock's program for the Chicago Symphony's subscription concerts of Dec. 5 and 6.

An event of unusual interest was the appearance of Joseph Brinkman as soloist in a Liszt Hungarian rhapsody. Mr. Brinkman had competed with three other young Chicago piano students for the privilege of appearing as soloist before Mr. Stock's subscription audiences; and at a contest sponsored by the Chicago Society of American Musicians, Nicholas Medtner chose him for this appearance. The purpose of the Society of American Musicians is to foster the talent of Chicago students. With the cooperation of Mr. Stock and the Orchestral Association, it has provided competing singers and instrumentalists with appearances at popular concerts given by the Chicago Symphony. Pupils are eligible whose teachers have joined the society. Mr. Brinkman studied for three years with Henriot Levy.

Seldom is an orchestral soloist received with as much enthusiasm as greeted Mr. Brinkman, who gave a clear performance. His playing was distinguished by unusual strength, virility and technical skill. His interpretation stressed the formal and rhythmic proportions of Liszt's work. The rhapsodic character of the music was somewhat austere restrained. Mr. Brinkman left no doubt of his talent.

Mr. Stock's performance of the Symphony was accomplished in his customary painstaking and discriminating style. The four long movements proceeded toward an imposing and convincing close. Stravinsky's Suite disclosed the orchestra's virtuosity, of which Mr. Stock makes such clear-sighted and musicianly use. Chabrier's Overture to "Gwendoline," apparently chosen because

of the composer's flair for clever orchestration, opened the program.

At a children's program on the afternoon of Dec. 4, Saint-Saëns' "Danse Macabre" and the "Blue Danube" Waltz were important items. Mr. Stock conducted and explained the music, and a large audience listened with that attention which he seems always successful in getting from his juvenile friends. John Alden Carpenter's "The Home Road" was sung.

### Florence Trumbull Receives Leschetizky Manuscripts

CHICAGO, Dec. 13.—Florence Trumbull, pianist, formerly Leschetizky's assistant in Vienna, has just received some valuable manuscripts and some rare Leschetizky photographs from a member of the great teacher's family.

### Fredarička Green in Recital

DECATUR, ILL., Dec. 13.—Fredarička Green, mezzo-soprano, and member of Lowell L. Townsend's faculty in the Milikin Conservatory of Music, was heard in recital at the Milikin Auditorium Dec. 9. Her program included a wide variety of songs and the aria from Massenet's "Le Cid." Sylvia Fisk Gobbrediel was the accompanist. Miss Green possesses a beautiful voice, true musicianship and a sound sense of musical value. She sang with true artistry.

### Reuter Plays in Centralia Second Time

CENTRALIA, ILL., Dec. 13.—Rudolph Reuter, pianist, played here for a second time on Dec. 10 with great success. His earlier appearance was as soloist with the Minneapolis Symphony, when he was heartily applauded for his performance of the Rubinstein D Minor Concerto.

### San Carlo Company Pays Visit to Peoria, Ill.

PEORIA, ILL., Dec. 13.—The San Carlo Opera Company was cordially welcomed in its production of "Rigoletto." The principals were Tina Paggi as *Gilda*, Giuseppe Interrante in the part of *Rigoletto*, Ludovico Tomarchio as the *Duke* and Ada Salori, who sang *Maddalena*. Aldo Franchetti conducted.

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Tremendous applause greeted her after the camp scene. She was called before the curtain countless times. The Press comments in an unmistakable manner.

Mr. ADOLPH MUHLMANN in the ABENDPOST said in part:—Her high register must have been the cause of envy of many a soprano. The tones produced were of faultless purity. I mean to say that there is no shading up or down. Her notes are always true. The middle register may be a little weak compared with her high and low notes but the character of the voice remains the same and it is the highest achievement if a voice right through the register keeps the same character. (Literal translation.)

Mr. KARLETON HACKETT in the EVENING POST said in part:—Mme. Augusta Lenska sang Azucena. Her voice was mellow in quality and she sang with understanding of the music. Her voice was a little light for some of the full climaxes, but she had it under good control and did not force.

Miss Lenska has been engaged for the Spartanburg Festival, May 1925.

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# Centenary of Peter Cornelius Recalls Story of His Merry "Barber of Bagdad"

[Continued from page 3]

Liszt was conductor of the court concerts and sometimes of a gala night at the Weimar Court Theater, and in the interim he composed his unsettling works for orchestra and wrote the most influential and "radical" musical articles of the day. The journals of Paris and the German music centers detonated with the percussions of new names sponsored by Liszt. The latter was making Berlioz's name known to Germany, and he invited the composer of "The Damnation of Faust" to conduct this work, as well as "L'Enfance du Christ," there in person. Soon after Cornelius arrived the same composer's "Benvenuto Cellini" was produced and it made a great effect upon him, shaping his ideals of art.

The future Abbé Liszt was already absorbed in his religious preoccupations and was at work on some of those choral works that sound his most mystical note. So that when Cornelius applied to him for advice on his future, he was enthusiastically bidden to continue with his church compositions. The young man's veneration of the aging "Prince of the Piano" was so great that he even applied for a place in a Jesuit college; but it was perhaps well for him that he was refused, as his bent was clearly to the theater.

At this time the idea of the "Barber of Bagdad" was forming in Cornelius' mind, but the actual writing of the book was delayed by his enthusiastic labors on behalf of the new composers. He translated meanwhile the prefaces of Liszt's symphonic poems and the texts of works by Berlioz and Rubinstein to make them available for local consumption.

The "Barber" libretto, in two acts, which he wrote himself, was finished before September, 1856, and at the age of thirty-four he put the last note on the score of his stage masterpiece. It is still a vital work today, this little opera, by reason of the genuine strokes of genius in its music, though it is burdened by a plot silly at best. The lyrical portions are successful despite the situations, which revolve about the ardent young Nouredin's wooing of Morgiana, beautiful daughter of the Cadi, who is designed by her father as bride for a rich old suitor.

The barber, *Abul*, a comedy character and fearful gossip, provides much of the by-play, as he stations himself outside the Cadi's house when the hero calls secretly on his sweetheart. The youth is forced to hide in a trunk when the girl's father returns unexpectedly from the mosque to punish a slave who has broken a costly vase. The cries of the menial lead the *Barber* to think that Nouredin is being maltreated, and he raises a cry of murder which brings the *Caliph* on the scene. While the women of the neighborhood utter a wailing of death, the *Barber* revives the hero, who has swooned because of lack of air in the trunk. The *Caliph* urges the father to unite the pair, and the

opera ends with a "Salaam Aleikum" to the generous prince.

To this slender plot Cornelius has joined music of atmospheric charm, melodious and inventive in orchestration. The teachings of Wagner had already begun to influence him, for he

one of them being the chorus of slaves who try to lull the love-sick Nouredin to rest in the first act.

## "Barber" Hissed at Première

Under Liszt's patronage, the opera had its first production at Weimar on Dec. 15, 1858, but its reception was almost as sorry a fiasco as the Parisian debut of "Tannhäuser." The kindly patron had done his best for the work, as he did for so many others, but by his very labors he had incurred the enmity of the conservative theater group in the

toward him which played a leading part in that removal. Weimar's sun was then setting.

The path of Wagner now crossed that of Cornelius, when the latter went to Vienna. The great Richard had, through the intercession of the Princess Metternich, gained official pardon for his paltry political offense in Dresden and, after several years of exile, was granted permission to settle anywhere in Germany except Saxony. He went to Vienna and for a time eked out his slender fortunes by making concert appearances in different capitals. "Lohengrin" was produced here in 1861, and the composer heard it for the first time sung publicly. Later he published his "Ring" libretto, which frankly asked princely aid.

Debts multiplied so that Wagner had to make a hasty flight to the estate of a friend in Switzerland to escape actual imprisonment, and the colorful incident is well known of the visit made to his hiding place by the equerry of the newly-crowned King Ludwig of Bavaria to invite the composer to Munich. Surely a brilliant dawn after a dark period of difficulty! When Wagner settled in the latter city in a house placed at his disposal by the King, with a pension of about \$600 a year, and a plan brewing for a great subventioned theater in which to stage his "Ring," it is no wonder that he was half delirious with joy! Nor that he spent his money so lavishly that the other jealous courtiers became enraged and brewed such a scandal that the composer had to flee to Triebchen.

Cornelius had firmly taken up the cudgels for Wagner, and he was not a mean writer or critic. He followed Wagner to Munich in 1865. While in Vienna he had composed his opera "The Cid," based on Spanish romantic lore and the French drama. It was produced the same year in Weimar—with a more temperate reception than his first stage work. When Wagner fled from Munich, Cornelius remained as his faithful defender. According to his own statement made afterward, he spent so much time in writing defenses of the Wagner music dramas in these years that his own musical output suffered.

Munich was the center of the Wagner cult, notwithstanding an opposing faction. "Tristan" was given there before Wagner's departure and under his rehearsals, and during his absence a great musical figure, Von Bülow, was active in championing his works. The latter conducted "Meistersinger" in June, 1868, with great popular success, and in the next two years the first two parts of "The Ring" were given. One can imagine the enthusiasm of loyal Cornelius in these triumphs of his master!

## His Posthumous Fame

Meanwhile Cornelius had composed his fine choral works, Op. 9 to 14, and was giving to the world some of those songs that will make his name live permanently. In order to insure a steady means of income he had accepted a post as professor at the Royal Music School, where, with unusual versatility, he was active from 1867 onward as teacher of harmony and rhetoric. In the latter year he married Berthe Jung.

He set to work on an opera "Günlod," but this work progressed so slowly that at his death in 1874 it was still merely a fragment. His loyal pupil, Hoffbauer, finished it from the sketches left by the composer. It was orchestrated by Lassen and produced at Weimar in 1891—at which time his posthumous fame began to be noised. In it the Wagnerian methods are even more apparent than in the earlier works, with their classic leanings. It has never achieved the fame of the merry little "Barber," although it is conceived on a grander scale.

Such was the personality of one, who, though greatly beloved by a small circle of his intimate friends and pupils, passed his last years almost humbly, in the Bavarian capital, while the mighty echoes of a new and potent stage-music were sounding through the world like a force of Nature. In this surge of *leit-motiven*, the glint of Valkyries' armor, the glow of rainbow bridges spanning earth and heaven, the gentler music of a true native son was all but ignored. When Cornelius died on Oct. 26, 1874, at the age of fifty, only a few mourned his passing. Today the world is trying to make amends by turning with renewed reverence the pages of his songs—the lovely, naïve "Weihnachtslieder" which hymn the simple joys of the Christmas, the season which saw the rising of his earthly star in old Mainz.



Facsimile of a Page from the Manuscript of Peter Cornelius' Oriental Extravaganza, "The Barber of Bagdad," Which Was First Produced at Weimar Under the Patronage of Liszt

has typical motives for his characters—notably a chromatic theme of Oriental suggestion for the *Barber*. The call of the muezzin from the minaret is introduced effectively. The Overture has been a favorite on concert programs and is one of the most interesting examples of this type of work. It makes use of two principal themes from the opera,

city. In particular the Intendant of the Court Theater, Dinglestadt, who felt himself shouldered to one side by the energetic Hungarian genius, was opposed to its performance. The little opera was therefore the innocent victim of a village cabal and—a terrible blow to the composer's hopes!—it was hissed from the stage.

Not until some ten or fifteen years after Cornelius' death did it find appreciation. Then it was rescored by Mottl and Levi—with what deviation from the composer's plan it is difficult to say—and was given with triumphant success in Munich in 1885. It became the sensation of the moment and was soon sung in Vienna and Dresden to much applause. A few years later (1890) it was introduced to New York, during Anton Seidl's régime as principal conductor of the German seasons at the Metropolitan Opera House.

It is interesting to note that Liszt's opinion of the work was thus triumphantly justified. It is said that, though some of the method of the composer was derived from Wagner's theories, the latter himself admired "The Barber" and even imitated its scenes of merry confusion when he sketched the Street Scene of "Meistersinger." On the other hand, the opera had a part to play in musical history in that its reception was one of the "last straws" that drove Liszt from Weimar to settle in Rome. The reasons for this hegira have been variously stated—ranging from Liszt's desire to become a great church composer as a Kapellmeister of the Pope to the insinuation that he wished to escape an entangling marriage with the Princess Wittgenstein—but it was certainly in part the disgraceful Weimar hostility

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Photo by Pirie MacDonald



## Memory Contests

## Make Music-Lovers

(Continued from page 21)

companies and soloists. The Board of Education sponsored the series and furnished the halls, light, heat and programs.

All concerts were so largely attended that it was frequently necessary to turn away many on account of lack of seating space. The range and scope of the music performed was a constant source of amazement to visitors in the city. Program notes were supplied by Rabbi Jacob Singer, professor of musical history at the University of Nebraska. Many prominent citizens placed themselves on record publicly and through the press approving the vesper concerts in every detail and declaring that they should be continued from year to year.

## The Acid Test

Peter W. Dykema, nationally-known leader in community music affairs, says: "The most significant fact in regard to the music of today, to me, is that music is not now held to be a difficult art for the use and pleasure of the talented few, but has become a precious possession for the many. We must now test music by what it does for the great masses of our people. We must turn the focus from art to the people affected by the art."

"We are just now entering a period in musical training that we entered seventy-five years ago in general education. As we now feel that a complete education must be given to all children at the expense of the municipality, in music as well as in other subjects, we must have the justification that the value comes back to the people through greater capacity, either for actual service or in appreciation."

"The claim of music, particularly as an avocation, should be presented by the supervisor with the greatest possible charm and in the most attractive form. I have often said that the three R's help earn the living but the arts make the living worth while."

"The music memory contest, which should not only touch the school children but which should be made a community affair, is one of the finest ways of making the people familiar with music."

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Some musicians favor the idea of taking the whole year for preparation for the contest, bringing it to a climax at the end of the year. This plan may have its advantages, but, in my opinion, the special project, utilizing the white-heat enthusiasm which such an undertaking always creates, is of infinitely more value. The greatest experiences of our lives often come to us in a very small compass of time, and just so the music learned through the contest makes a more indelible impression on the mind and heart when the activity is concentrated and crowded into a relatively short period of time.

"Music as a community asset must be community-wide and reach all people; it must connect the school and the home; it must be offered freely to both the child of unusual talent and to the unmusical child; it must be offered through the medium of the city's public funds, and it must be given such a social aim that it is not only educational but that it will have a positive effect upon those whom it touches."

OPERATIC MUSIC FEATURE  
OF PROGRAMS IN TOLEDOScottish Rite Choir Draws More Persons  
Than Gain Admittance—Indian  
Piece and Church Chorus Heard

TOLEDO, OHIO, Dec. 13.—More than 500 were turned away from the Masonic Temple when the Scottish Rite Choir, under William Howell, gave an operatic concert. Excerpts from "Marta" and "Trovatore" were given place in the program, the participants including Mrs. Alexander Houston, Norma Schelling Emmert, Reginald Morris, Julius J. Blair, Mesdames Mills, Short and Sipher, Messrs. Boynton, Penske and Turvey, Mrs. Charles Brady, Frederick Mills, William H. Tucker, Raymond S. Kocher, Mrs. Matthew Nemeyer, Mrs. Reginald Morris.

"The Feast of the Red Corn," an American Indian operetta by Paul Bliss, was given in Greene's Auditorium recently by the Alona and Junior Music Study Clubs under Ruth L. Duffy, assisted by Cecile Thomas and Kathryn Tobin. The cast included Weeda Wanta; Marie Krugzkowski, president of the Alona Club; Dorothy Horn, Verna Bartelheim, Bobby Macgregor, Laura Alice Duffy, Lucille Gabriel and Stebbens Griffith.

A charming concert was given recently by the choir of the First Unitarian Church under Edmund D. Northup, with Maude Drago at the organ and Mrs. Northup assisting at the piano. Soloists were Virginia Gardner and Edith Christie Gould, sopranos, and Ethel Schwartzler, violinist.

HELEN MASTERS MORRIS.

Lillian Gustafson Assists Orpheus Club  
in Springfield, Mass.

SPRINGFIELD, MASS., Dec. 13.—Lillian Gustafson, soprano, scored a pronounced success in her appearance as soloist with the Orpheus Club in its concert on the evening of Dec. 3. It was her second appearance here and she was given a cordial greeting by many who had heard her on her previous visit. On this occasion, she sang with rare artistry songs by Rameau, Trosper, Brewer, Wintter Watts and Hageman, in which her clear diction and smooth legato singing were delightful features. The chorus, under Augusto Vannini, sang numbers by Fletcher, Clark, Bishop, Parker, Russell and others and was warmly applauded for the finish of its work. Conrad Forsberg was accompanist for Miss Gustafson and Mrs. Howard A. King, for the club.

## Ralph Leopold Plays in Chambersburg

CHAMBERSBURG, PA., Dec. 13.—An outstanding event of the musical season was the recital given at Wilson College by Ralph Leopold, pianist, on Nov. 24. Mr. Leopold demonstrated his fine artistry in a program of works by Mendelssohn, Chopin, Schytte, Grieg, Liszt and Leschetizky. He was given a cordial reception by a large audience.

Thurlow Lieurance and his party will have completed a tour of some 6000 miles of cities of the Middle West and South this season, previous to his return to Omaha for the Christmas holidays. The entire tour is being made by automobile.

Edwin Swain, baritone, gave a recital in Carlisle, Pa., on Dec. 6, and was reengaged immediately for a return concert this season.

## MANY ATTRACTIONS ON PITTSBURGH LIST

City Hears Orchestral and  
Operatic Performances—  
Recitalists Appear

By Richard Kountz

PITTSBURGH, Dec. 13.—Outstanding events have been two concerts by the Boston Symphony under Serge Koussevitzky, who made his debut here, and piano recitals in Carnegie Hall by Sergei Rachmaninoff, Vladimir de Pachmann and Olga Samaroff. Audiences as enthusiastic as they were large greeted the artists.

William Wade Hinshaw's production of Mozart's "Marriage of Figaro," given under the local management of James A. Bortz, drew a capacity audience to Carnegie Music Hall on Nov. 27, and was enthusiastically received. The performance was conducted by Ernest Knoch.

The Mendelssohn Choir, with Ernest Lunt conducting, gave "Elijah" to a large assembly in the same hall recently. Soloists were Fraser Gange, baritone; Arthur Kraft, tenor; Irene Garrison

Crambley, soprano, and Alta Schulz, contralto. The Pittsburgh-Apollo Male Chorus, with Harvey B. Gaul conducting and Frederic Lotz accompanying, sang with success on Dec. 4.

Paul Whiteman and his orchestra played to two large audiences in Syria Mosque recently. Olive Nevin, Mrs. Lawrence Litchfield and Luigi von Kunits, conductor of the Toronto Symphony, appeared before a grateful audience in Carnegie Music Hall. The Art Society presented Sophie Braslau, contralto, in an interesting program in Carnegie Hall. The Women's Welsh Club sponsored the appearance of Rhys Morgan, tenor. Gaylord Yost and Dallmeyer Russell gave a violin and piano recital to an interested audience in Carnegie Music Hall on Nov. 28. Mr. Yost also appeared with T. Carl Whitmer in a program of ultra-modern music before the Women's City Club in the William Penn Hotel.

The recent meeting of the national board of the National Federation of Music Clubs included a concert by the Tuesday Musical Club chorus, under Charles N. Boyd. Thomas Wilfred demonstrated his color organ in Carnegie Music Hall recently.

Parsons Entertains Kansas Band Association  
in Annual Meeting

PARSONS, KAN., Dec. 13.—The Kansas Band Association, which was organized three years ago to study the band situation in Kansas and promote its development, held its annual convention here on Nov. 28. Organizations from various parts of the State were heard in a series of programs. In honor of the occasion, the Parsons Daily Republican issued an eight-page music supplement on Nov. 27, setting forth the musical resources of the city and containing a "who's who" of local musicians. It also contained a sketch of the new \$400,000 high school, the corner stone of which was laid on Nov. 27. This building will provide a notable addition to the number of local auditoriums in which music is heard. There was also a picture of the high school band, an organization of twenty-six girls and fifty-four boys, under the leadership of Charles S. McCray.

## College Students Hear Herma Menth

HACKETTSTOWN, N. J., Dec. 13.—Herma Menth, pianist, gave a recital of unusual interest at her recital at Whitney Hall before the student body of Centenary Collegiate Institute on Friday evening, Dec. 5. The program was arranged in four parts and included compositions by D'Albert, Mendelssohn, Debussy, Godowsky, Gartner-Friedman, Scriabin, Schulz-Evler and Mendelssohn-Liszt, to which the pianist was obliged to add many encores. A reception followed the concert.

Women's Orchestra Plays in Philadelphia  
Music Club Program

PHILADELPHIA, Dec. 13.—The Women's Symphony Orchestra, J. W. F. Leman, showed marked improvement in its concert given in the ballroom of the Bellevue-Stratford under the auspices of the Philadelphia Music Club on the afternoon of Nov. 25. The program consisted of the Overture to Mozart's "Magic Flute," Grieg's "Peer Gynt" Suite, Tchaikovsky's "Marche Slave" and numbers by MacDowell, Raff and Latann. The assisting artists were Helen Laird, soprano, who sang an aria from Verdi's "Don Carlos"; Rosetta Samuel French, pianist, who played Schumann's "Papillons," and Oscar Langman, violinist, who was heard in Bruch's Concerto in G Minor. Mr. Langman has been a pupil of Mr. Leman's for the last five years.

## Bangor Symphony Opens Season

BANGOR, ME., Dec. 13.—The Bangor Symphony, Adelbert Wells Sprague, conductor, began its twenty-ninth season with a matinee in the City Hall. The program included the Overture to Mendelssohn's "Midsummer Night's Dream," played with great delicacy and poetic insight; Halvorsen's "Entry March of the Bojars," Massenet's "Alsation Scenes" and two movements from Dvorak's "New World" Symphony. In the latter number the players were at their best.

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## Budget of Books Includes Important Works for the Music Lover's Library

[Continued from page 13]

### An Aid to Opera

ANOTHER work for patrons of the lyric theater is Mary Fitch Watkins' "First Aid to the Opera-Goer" (New York: Frederick A. Stokes Co.). Many a volume has presented as much valuable information and many have entertained as pleasantly, but few bring the combination of the two qualities in one handy book. It is both delightful and instructive.

The list of operas which Miss Watkins has undertaken to explain is astonishingly long. Probably every opera that is in anything like constant demand in America is considered here. The masterpieces of Germany, Italy, France and Russia are prominent. Old names which we held in awe and other names which we were a little in doubt about are called out, and the master composers answer them in very human voices. After a short reading of Miss Watkins' book the tyro may dispense with his awe and doubt and, after a longer time, gain a sort of comradeship with the great men. It is perhaps this quality of putting one at ease where one has never before been undeniably at ease that is the most praiseworthy in the volume. One need never fear that the whispered remark of one's neighbor at the opera will upset one's poise if "First Aid to the Opera-Goer" has been read, for a certain sense of assurance and superiority must of necessity pass to the reader.

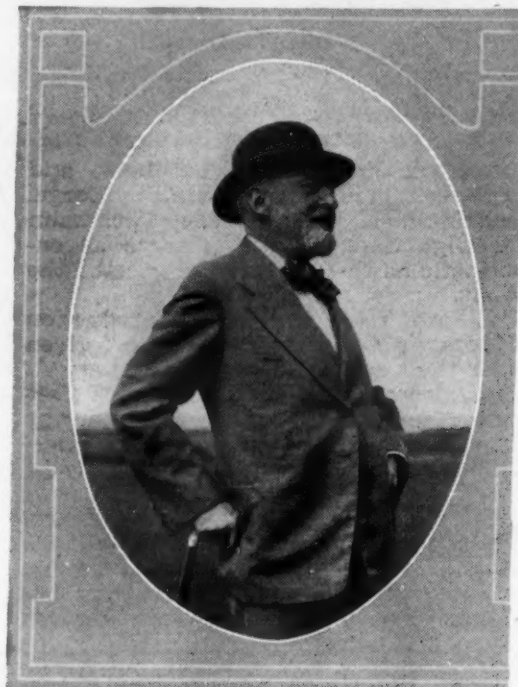
There are few good reference books that have a pleasant and unacademic atmosphere about them. "First Aid to the Opera-Goer," however, is completely free from dry scholastic traits. Miss Watkins has a decidedly facile manner of presenting a situation to the best advantage. With swift, deft touches she conjures up the scene and produces a work most valuable for habitués and novices too.

L. L.

### Leopold Auer Reminiscent

NONE of the 371 pages in Leopold Auer's readable book of reminiscences, "My Long Life in Music" (New York: Frederick A. Stokes Company), are more interesting than those in which he discusses affairs in America. Mr. Auer naturally draws comparisons between American conditions and circumstances in Europe and sums up some of the most important of his conclusions in these words:

"Most European countries maintain conservatories even in the smaller centers. These institutions are subsidized by the local or national governments in order that talented youngsters may be given an opportunity to study with com-



Leopold Auer, Eminent Master of the Violin. Who Tells the Story of His Life in an Entertaining Volume

petent teachers either free of charge or for a nominal sum. Accordingly, no one with any talent is deprived of an opportunity to develop it. The exceptional students move to the larger centers of art, where the opportunities are still richer, and some of these become world-famous artists.

"Compare this with the situation in America. The average talent in a small community either has no chance to study at all, because he cannot afford to do so, or he must study with the best the town can offer—frequently a very mediocre teacher. Finally, if the urge toward music is so strong in him that he surmounts local prejudices and economic barriers, he may go to a big city to study with an established authority. The 'established authority,' because of the demands upon his limited time, charges big fees, and here is another stumbling-block. If the student succeeds in overcoming even this obstacle he usually discovers that his late and faulty start prevented his reaching the pinnacle."

Humorous anecdotes, intermingled with serious comments upon the development of art and music in Germany and Russia, abound in Mr. Auer's narrative. He is quick to detect human foibles and weaknesses but his descriptions of these are always without rancor, and he is as quick to see a joke against himself as one witnessed at the expense of a fellow-artist. Speaking, for example, of the first decoration he received, in his youth, which was the Order of Ernest bestowed by the Duke of Saxe-Meiningen, Mr. Auer says:

"Decorated! I was decorated and now had the right to wear in my buttonhole a narrow red ribbon bordered with green! I had realized the dream of all young artists of my day and of many who were well matured. At once I bought a yard or so of the proper ribbon to ornament all the buttonholes of my wardrobe, including that of my overcoat. The cross itself was used only on great occasions. And then for several nights in succession I carefully locked the door of my room, lit every available candle and, standing before the mirror, fastened the cross to my evening dress that I might admire its effect."

Students of musical history will find much to interest them in Mr. Auer's review of conditions in Russia in the early days of the Neo-Russian School, days in which the famous "Five," Rimsky-Korsakoff, Cui, Borodin, Moussorgsky and Balakireff, first began to exert their powerful influence. He tells about Tchaikovsky's unhappy marriage, about the activities of Nicholas and Anton Rubinstein and many other events. He relates the "contempt" for Wagnerian music entertained by some of these Russian composers and gives entertaining details about artistic life as it was lived under the patronage of royal benefactors.

And while Mr. Auer is frank in his criticisms of America, he also believes that the United States is destined to become the musical leader of the world.

P. K.

### An Outline for Piano Teachers

IN a day of consideration for the much-abused "infant mind" a practical and chatty handbook for the guidance of those who aspire to lead the young is certainly welcome. "Outlines for Training Piano Teachers" by Carolyn Bowen, Normal Teacher of McPhail School, Minneapolis, is issued by the firm of Paul A. Schmitt in that city.

The author's aim is not to produce an "arbitrary method but rather a clear outline of the fundamental principles underlying a broad foundation for a pianistic education." This is embodied in a strikingly suggestive and entertaining way. The writer has some shrewd observations on the child psychology sprinkled throughout. "Childhood," she says, "is characterized by great active energy and attention wavers readily." She shows that this is true because the child has no wealth of material in the memory and so "must be given a new interest or he ceases to think."

"Illustrate," she says constantly, and her own methods are excellent. The staff notation, for instance, she suggests, must be taught "as the picture of the keyboard." Rhythm may be learned by the pupil's swinging or tapping to the melody. The names of the notes of

different time-lengths is vivified for the very young by a sort of "bed-time story" in which the tolling of bells plays a part. She constantly advises the use of rhymes, games and other material readily available. Questions follow each lesson.

Altogether this is a fine text for the teacher whose flow of imaginative material threatens to run low under the pressure of incessant teaching of the not always over-receptive young.

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### Missouri's Part in Music

SURVEYS of the music of the United States are not so plentiful nor exhaustive that a new work, "A Century of Missouri Music" by Ernst C. Krohn (in a privately printed edition issued in St. Louis), will not find a welcome. It is a painstaking catalog of the State's musical history from the days of pioneer songs through the more recent decades.

Many composers (representative ones, one supposes) come in for brief mention of their history and principal works. There are also chapters devoted to the part the State has played in the literature of music—and in this connection it is interesting to note that H. T. Finck and Rupert Hughes are native sons.

A few of the many names that figure in the text and in an appended index giving dates and other matter are: H. H. Bellmann, Carl Busch, Elizabeth Cueny, Jessie L. Gaynor, Rudolph Gruen, Mrs. William John Hall, E. R. Kroeger, Carl Lachmund, Ellis Levy, Grace Hamilton Morrey, James T. Quarles, N. de Rubertis, Theodore Spiering, Albert Stoessel, Frederic Tillotson and Glenn H. Woods.

R. M. K.

ONE difficulty about encyclopedic dictionaries of any kind is that they are so soon out of date. The world moves rapidly and editions cannot be brought out quickly enough to keep books of this sort right up to the minute. "Music and Musicians" by L. J. de Bekker (New York: Nicholas L. Brown; London: A. & C. Black, Ltd.) has been brought down to the immediate present and as such is a valuable and interesting contribution to musical literature of the kind.

Not only are the biographies brought up to date but there are miniature sketches of opera plots, reduced to a minimum and yet including all necessary details. There is also a mine of useful information on musical subjects covering a broad field, and of the book's 756 pages each contains details that every musician should have at his finger tips or at least on his bookshelf where he can get at them in a moment. The work may be highly recommended.

J. A. H.

### HARTFORD HAILS QUARTET

Metropolitan Opera Singers Give Program—Whiteman Applauded

HARTFORD, CONN., Dec. 13.—Frances Alda, soprano; Merle Alcock, contralto; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone, roused much enthusiasm at the concert they gave in the Capitol Theater under the management of Robert Kellogg. The quartet from "Rigoletto" was received with particular favor by the large audience, and other numbers were also heartily applauded.

Paul Whiteman's orchestra played before a capacity audience in Foot Guard Hall on Dec. 2. Through an interesting program, the progress of jazz was indicated. Mr. Whiteman and his men received an ovation and responded with many encores.

Christine Burnham, pianist, played her own compositions at a recent concert in Unity Hall. The audience received her with enthusiasm. Elfreda Gehrman, violinist, and Charles Beach, baritone, also took part and gave the audience cause for approval.

BURTON CORNWALL.

Grand Rapids Hears Recital by Anna Case

GRAND RAPIDS, Dec. 13.—Anna Case, soprano, recently gave a recital under the management of the Philharmonic Central Concert Company, in conjunction with the Armory Extension Association. Outstanding numbers on the program were "Angels Ever Bright," an aria from "Bohème" and Rachmaninoff's "Lilacs." Edward Gendron accompanied. The Students' League of the St. Cecilia

Society, Olive Tuller, chairman, recently gave its second concert in the studio of the St. Cecilia building. Mrs. Hugh Utley gave a brief sketch of American music.

VIOLA CRAW PARCELLE.

New York Rubinstein Club Visits Rockland, Me.

ROCKLAND, ME., Dec. 13.—In the recital given recently by the Rubinstein Club of New York, soloists from the Rossini Club of Portland were the assisting artists. They included Avis Lamb and Mrs. Kuschke, singers; Ethel Fullerton, pianist, and Lillian Webber, violinist.

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## New York Concerts and Recitals

[Continued from page 31]

### Hutcheson Impresses

Ernest Hutcheson played the third of his series of historical piano recitals in Aeolian Hall on the evening of Dec. 13. Schubert, Mendelssohn and Schumann were the composers represented. The Fantasia in C by Schubert, called "The Wanderer," was played by Mr. Hutcheson in a manner that made one forget that it is overlong for its musical content. Its Adagio section was played particularly well, with beauty of tone and well gaged dynamics, and the three "Songs Without Words" by Mendelssohn were made most interesting. The second of these, in G, revealed a perfect trill and a tempo rubato which even Mendelssohn can stand. The same composer's Prelude and Fugue in E Minor, one of his best compositions, was performed in a manner that left nothing to be desired. Mr. Hutcheson brought to the little-played Romance in F Sharp by Schumann, some of the sentiment which is its own, for, as Mr. Hutcheson says, "It is a Romance for once, that is really romantic." W. S.

### Huberman's Second Recital

Bronislaw Huberman, giving his second violin recital of the season in Carnegie Hall on Dec. 14, revived interest in Mendelssohn's time-worn and battered Concerto, gave a finely intelligent reading of Bach's unaccompanied Prelude and Fugue in G Minor, and, with Siegfried Schultze at the piano, played Beethoven's Kreutzer Sonata with a wealth of beautiful tone and no small amount of appropriate emotion.

The recital was one to delight the heart of a classicist, both in respect to program-making and with regard to the sense of form shown by the violinist and his associate. On the other hand, there was nothing in Mr. Huberman's performance to chill the hope of a listener looking for the kind of expression that is apparently spontaneous. Particularly in the Concerto was this impulsiveness in evidence. Ordinarily the violinist who takes the first movement at an accelerated pace misses the quality of the quar-

duple beat and turns the pulse into two-four time. Mr. Huberman accomplished the former without falling into the error of the latter, and this with absolute clarity of execution. The Andante was equally effective by reason of the caressing tone Mr. Huberman lavished upon it, and the extended applause that followed his sparkling presentation of the Allegro was maintained until two encores had been added. D. B.

### Ignace Hilsberg Reappears

Ignace Hilsberg gave a piano recital in Aeolian Hall on the afternoon of Dec. 14. The program opened with Bach's C Minor Fantasy, the brilliant contrapuntal octave study arranged by Siloti. Beethoven was then heard in the D Minor Sonata. Although a Largo and an Adagio comprising two movements out of three are apt to drag, Mr. Hilsberg succeeded in keeping them keyed up to a high pitch of interest by his sharp accents and powerful bass. Into Rameau's Minuet in A Minor and "Tambourin" were poured all the stateliness and delicacy of an early Eighteenth Century court dance, and Sgambati's graceful Gavotte made an effective climax. After this exhibit in temperament, Liszt's Fantasy, "Après une Lecture de Dante" struck a new chord and showed Mr. Hilsberg to be a pianist of exceptional skill. The last number consisted of modern miniatures, Armand Marsick's "Au Crépuscule" being given for the first time in this country. Korngold's "Die Prinzessen auf der Erbse," Albeniz' "Cadiz" and a paraphrase by Pabst on Tchaikovsky's "Eugen Onegin" completed the program. The problem of stylistic consistency is the final test, and Mr. Hilsberg achieved this from Bach to Korngold. H. M. M.

### The Little Symphony

The last of the series of six concerts by the Little Symphony Orchestra, of which the irresistible George Barrère is conductor, was one of the most enjoyable concerts of the season, on the evening of Dec. 14 in the Henry Miller Theater. The "Castor et Pollux" Suite by Rameau began the program in a man-

ner that effectively prophesied the extent of the evening's enjoyment. It was followed by a lovely transcription of Griffes' "White Peacock," made at the request of the composer, by Mr. Barrère. Guy Maier and Lee Pattison were the soloists in the Phillip Emanuel Bach Concerto in E Flat. The performance of this delightful work was one of ravishing beauty and grace. The two artists were forced to play two encores, the first a Gavotte and Musette by Raff and the second the Waltz from an Arensky Suite, both done in their own inimitable manner. Three "Trifles," a mock-serious "March of the Little Tin Soldiers" by Pierné, the exquisite Menuet from Lullu's "Le Bourgeois Gentilhomme" and "Sous le Balcon" by P. Lacombe, completed the regular program. It was followed by the usual "After the Concert" pieces, in this case Haydn's charming Serenade for Strings. The concert ended with Mr. Barrère playing "Auld Lang Syne" on the flute with the orchestra. W. S.

### Vera Amazar in Costume Recital

An entertaining costume recital was given in Aeolian Hall on the evening of Dec. 14 by Vera Amazar, soprano. Miss Amazar lives her songs somewhat after the fashion of Isa Kremer. She seemed at home in all the styles of French, Spanish, English and Russian groups. Miss Amazar sang appealingly and vividly and was an alluring figure, especially in the French and Spanish groups, in which her costumes were unusually attractive. The section labelled "English Group," incidentally, had for its composers, Glinka, Cherepnin, Alexandroff and Cherniavsky, and the "Russian Group" was by Friml, Conrad, Gruenberg and Youman. Miss Amazar sang in a thoroughly artistic and convincing manner in spite of the fact that her voice is not an unusual one. Erno Balough, her accompanist, was heard in four solos by Scarlatti and Rachmaninoff. His playing was excellent and he would be welcomed to the ranks of the piano recitalists. Miss Amazar also had the assistance of two anonymous guitarists. W. S.

### McCormack Turns to Classics

John McCormack's recital at the Manhattan Opera House, Dec. 14, was a

benefit for the McMahon Memorial Temporary Shelter. Whether there was any connection between that circumstance and his choice of program material can only be conjectured. At any rate, he largely abandoned the type of music with which his name is most widely associated, and sang numbers by such orthodox composers as Scarlatti, Bach, Schubert, Schumann, Rachmaninoff and Franck. The difference between this program and various others that can be called to mind was that whereas he has always included a fair proportion of recognized "classics," this time there was a preponderance of better grade music.

That Mr. McCormack has the vocal mastery for the most exacting types of song has long been recognized. His singing on this occasion was an object lesson in command of the long phrase, of variety of vocal dynamics, of artistic appreciation of varying styles, and of cameo-cut enunciation. His high tones, to be sure, lacked something of their old ease, and even with the numbers chosen he contrived to find texts which enabled him to live up to his reputation of thanking God more times during an evening than any other living tenor. But in the finely poised vocalism of Scarlatti's "Caldo Sangue," the command of style in Bach's "Let Us Remain Here In Quiet," the fluent lyricism of Schubert's "De Jungling an der Quelle," the fine sympathy of Rachmaninoff's "To the Children," and the beauty of sustained tone in Franck's "Panis Angelicus," there was an exemplification of the best attributes of Mr. McCormack's art.

Lauri and Dorothy Kennedy were heard with pleasurable results in 'cello and piano numbers, and Edwin Schneider was in his accustomed place as Mr. McCormack's accompanist. The Franck number was given with organ, 'cello and piano, the organist being George H. Gartlan. There was the usual overflow audience upon the stage. O. T.

### "Tosca" to Aid Free Open-Air Opera

"Tosca," with Maria Jeritza, Giovanni Martinelli and Antonio Scotti in the leading rôles, will be given at the Metropolitan on the afternoon of Jan. 8 for the benefit for the Municipal Free Open-Air Opera Fund, under the auspices of the Mayor's Committee on Music.

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## HERTZ FORCES PLAY ORIENTAL NOVELTY

### Eichheim's "Impressions" Feature of Concert in San Francisco

By Charles A. Quitow

SAN FRANCISCO, Dec. 13.—Patrons of the San Francisco Symphony heard a novelty of great charm and interest when Henry Eichheim's "Oriental Impressions" were played under his baton. Though previously given in other parts of the country, notably by the Boston Symphony, in which organization the composer played first violin for a score of years, this work was entirely new to the majority of its local auditors. The work consists of separate sketches, "Korean," "Siamese," "Japanese" and "Chinese," which call for the addition of native Oriental instruments to the orchestra and bear the impress of Oriental authenticity. They were heard with keen attention, and the composer was recalled with enthusiasm. Brahms' Symphony in D and Tchaikovsky's "Francesca da Rimini" were given characteristically fine readings by Alfred Hertz. A. W. Widenham, secretary-manager of the orchestra, addressed the audience, making an appeal for subscriptions and saying some \$35,000 will be needed in addition to box office receipts to insure the continuance of these concerts.

Felix Salmond's superb interpretation of Brahms' Sonata in F for cello and piano, Op. 99, won him six recalls when he appeared at the regular concert of the Chamber Music Society in the Scottish Rite Auditorium. Messrs. Persinger, Ford, Firestone and Ferner, with Mr. Salmond and Lajos Fenster, viola player as assisting artists, gave San Francisco a first hearing of Frank Bridge's Sextet for Strings, a fascinating work with distinct individuality of style. The program opened with Borodin's Quartet in D. Ellen Edwards, resident pianist, played the piano part of the Brahms Sonata admirably. The usual large audience greeted the performers.

One of the season's most delightful concerts was given by Louis Persinger, concertmaster of the San Francisco Symphony, and Irene Jacobi, pianist, before a large audience in the Fairmont Hotel ballroom recently. The program, consisting of Brahms' D Minor Sonata, Op. 108, a sonata by Mozart, and Richard Strauss' E Flat Sonata, Op. 18, afforded full opportunity for the display of Mr. Persinger's fine lyric tone and lucid phrasing. Auditors who expected much of Mrs. Jacobi, wife of the composer, Frederick Jacobi, were in no way disappointed. Rhythmic vitality, temperamental warmth and excellent musicianship were manifest in her work. Alice Seckels, concert manager, presented the artists.

Between 9000 and 10,000 persons heard Eva Gauthier as soprano soloist with the San Francisco Symphony in the Civic Auditorium. She sang Ravel's "Kaddish" and "Eternal Enigma," Bainbridge Crist's "Chinese Mother Goose Rhymes" and the "Una voce poco fa" from the "Barber of Seville." Martini's "Plaisir d'Amour" was given as

an encore. The orchestral program included Tchaikovsky's E Minor Symphony, and Deems Taylor's "Through the Looking Glass" Suite.

The San Francisco Conservatory presented a large number of students in recital recently in the gold ballroom of the Fairmont Hotel. Concerted and solo numbers comprised the program, given under Ada Clement, director.

### GIVES ADDRESS ON BARTH

#### Sacramento Teachers Hear Personal Reminiscences of Pianist

SACRAMENTO, CAL., Dec. 12.—Personal reminiscences of Heinrich Barth, her teacher, formed the topic of an address given by Ida Hjerleid-Shelley before the Sacramento Music Teachers' Association. As a boy, Barth, who was born in East Prussia, showed great skill as a piano virtuoso, and was noted for a beautiful singing tone. He toured England in his youth, but never came to America (though admiring this country) because of his dislike of ocean travel.

Mention was also made of Barth's keen sense of humor, and of his aversion to Wagnerian operas, with the exception of "Tannhäuser." He would rather, he said, hear the "Daughter of the Regiment" or "La Dame Blanche" than Wagner's music dramas.

Barth's attainments as a player of chamber music were spoken of in connection with his friendship with Joachim and in relation to the trio, of which he was a member, which gave many fine concerts.

#### Apollo Club of Omaha Gives First Concert of Season

OMAHA, NEB., Dec. 13.—The Apollo Club of Omaha, formerly the Association Chorus of Omaha, made its fall appearance in the Brandeis Theater recently. Among the most popular numbers were Bach's "Come, Thou, O Come," "Morning Hymn" by Henschel, Gains' "Under the Greenwood Tree," and Reddick's arrangement of "Swing Low, Sweet Chariot." Paul Althouse, tenor, was the assisting artist, and Esther Rockwood was accompanist. All the numbers were given in a musicianly manner, and Mr. Althouse won his audience immediately with his artistic singing. Louise Shaduck Zabriskie gave her twenty-fourth organ recital in the First Presbyterian Church, assisted by Henrietta Rees, Evelyn Reese and Virginia Mulholland. Edith May Miller recently presented her intermediate class in a piano recital in the Schmoller and Mueller Auditorium. MARGARET GRAHAM AMES.

#### Texarkana Begins Municipal Concerts

TEXARKANA, TEX., Dec. 13.—Several hundred persons were unable to gain entrance to the new Saenger Theater when the first program in a series of Sunday afternoon municipal concerts was given under the auspices of the Four States Press. Those taking part were the Texarkana Choral Club, under Mrs. Preston Hunt; Caroline Powers Thompson, violinist, with Irene Buchner as her accompanist; Birdie Flanagan, organist, and Mrs. Martin Patterson, accompanist for the club. Admission was free. Musicians who have also

been active in developing the club are Mrs. Ray Ebersson and Mrs. Cozia. Standard music comprised the program, which was applauded with no small amount of enthusiasm.

### REDLANDS ASKS FOR JAZZ

#### Audiences Also Applaud Programs of More Sedate Order

REDLANDS, CAL., Dec. 15.—The Spinet Club, Mrs. Sherman Hart, president, inaugurated its thirtieth year by presenting Eva Gauthier, soprano, in recital. The club had requested an all-English program, to which Mme. Gauthier added songs by Debussy, Ravel and Satie. Finally, a request from the audience for "Alexander's Rag-time Band" brought forward not only this number, but, as extra encores, "Do It Again" and "Carolina in the Morning." Gordon Hampson was the accompanist, also giving solos by Debussy, Ravel and Albeniz.

Calmon Lubovski, violinist; Elinor Woodford, dramatic soprano, and Claire Forbes Crane, pianist, were heard in the sixteenth artist concert under the auspices of the Community Music Association. An all-Russian program was presented.

The faculty of the Fine Arts College, University of Redlands, gave its annual concert recently in the First Congregational Church. The program included numbers by Amandus Zoellner, violinist; Christine Springston, pianist; W. B. Olds, baritone, and Charles H. Marsh, organist. Annette Carlidge was the accompanist. C. H. MARSH.

#### Pianist and Baritone Among Concert- givers in Seattle

SEATTLE, Dec. 13.—Edouard Potjes, pianist, and Vasily Gromakovsky, baritone, were presented in concert recently by the Palmerton-Mendel Music Bureau, with Irene Hampton Thrane, accompanist. Pupils of Anabel Trent, Agnes Ross and Ernest E. Fitzsimmons, were heard in concert in the Wilsonian Hotel. A musicale under the auspices of the Sunset Club brought forward Lois Holt-Brown, coloratura soprano, assisted by Walter Nash, cellist, and Alice Peterson, accompanist. Jacques Jou-Jerville, vocal teacher of the Cornish School, presented a class of men students in recital in the Cornish Theater. Solos were given by Paul Tenney, Roy Young, Leo Healey, Edwin Cook, George Nelson, Abel C. Pelland and Robert Norton. Accompanists were Mary Jane Barton, Alice Peterson and Dorothy Russell. Vivian Clemans gave the fifth of a series of piano recitals arranged by Paul Pierre McNeely. The closing recital of the Seattle course by Louise Van Ogle was participated in by Lou Staude, soprano, and J. B. Carmichael, tenor.

#### Antoine de Vally Sings in Oroville

OROVILLE, CAL., Dec. 13.—Antoine de Vally, Belgian tenor, who for several years has been a resident of San Francisco, was presented in concert by the Oroville Musical Association recently. Mr. de Vally sang arias by Gluck, Meyerbeer and Lalo, a group of French melodies and Flemish folk-songs, Handel's "Comfort Ye, My People" and "Sleep, Why Dost Thou Leave Me?" "Two Dreams Dwell in Her Eyes" by F. Maurer of Berkeley, Cal., and songs by Chadwick, Landon Ronald, Cecil Forsyth and Rachmaninoff. The accompanist, Sally Osborne, played piano solos by Chopin and Schumann. The concert was given in the Gardella Theater under the management of Ada Jordan Pray. CHARLES A. QUITZOW.

#### Phoenix Concert Club Studies Music Masterpieces

PHOENIX, ARIZ., Dec. 12.—The Concert Club held its opening meeting of the season recently in the auditorium of the Arizona School of Music. The object of this club is to teach audiences how to listen to great music and to familiarize them with the works played by symphony orchestras. In recent meetings Franz Darvas gave detailed analyses of music by Brahms and Strauss. ALEIDA V. PRESCOTT.

#### Moriz Rosenthal and Louis Graveure Are Visitors to Vancouver

VANCOUVER, B. C., Dec. 13.—Louis Graveure, baritone, visited this city recently and was accorded an enthusiastic reception. Moriz Rosenthal appeared in a twilight piano recital, his playing being greatly appreciated. He came under the management of Lily J. Laverock.

## SEASON IN SEATTLE REACHES ITS PEAK

### Visiting and Local Artists Heard — Madrigal Society Sings

By David Sheetz Craig

SEATTLE, Dec. 13.—The peak of the fall concert season was reached with the introduction of a series of concerts under the auspices of the Palmerton-Mendel Music Bureau. The first program was given in the Metropolitan Theater by Gideon Hicks, Canadian baritone, with Gertrude Huntley Green at the piano. Mr. Hicks, replacing Louis Kreidler, who was prevented by indisposition from appearing, proved a good interpreter of songs by Schubert and Schumann and of "It Is Enough" from "Elijah."

A program of MacDowell's music, talk by Mrs. Edward MacDowell, was given under the auspices of the Seattle Musical Art Society.

The Seattle Madrigal Society made its first public appearance of the season in the Lawton Presbyterian Church under Thirza Cawsey. Lulu Shepherd Johnson was the accompanist. Assisting artists were Laura Lee Davis, reader, and Frances Elliott, violinist. The opening morning musicale of the season, sponsored by the Seattle Musical Art Society, brought forward the Spargur Quartet, composed of John Spargur and Albany Ritchie, violinists; E. Hellier Collens, viola player, and George Kirchner, cellist. Special interest in the program centered around the first performance of Howells' "Lady Audrey." Works of Haydn and Goossens were also given.

The Northwest Little Symphony gave its first concert recently in the Masonic Temple, with J. Paul Schenk conducting and Arnold Krauss as concertmaster. The program embraced music by Ippolitoff-Ivanoff and Saint-Saëns. The soloist was Marion London Milholin, soprano. Mrs. Charles N. Gibson was chairman of a recent meeting of the Melody Club. Participants in the program were Mrs. P. P. Belitz, Julia Williamson, Mrs. G. Peterson, Mrs. Charles E. Plimpton, Mrs. T. R. Hall, Olga Kuehl, Mrs. L. Hartlaub, Mrs. Marshall and Mrs. E. C. Ruge.

The Nordica Choral Club, under Helen Crowe Snelling recently, gave a program in the Cushman Hospital, with Anna Anderson, soprano, and Rhea Reisig, violinist. Lorenza Jordan Cole, Negro pianist and pupil of Marie Gashweiler, played well at her recital in the Women's University Club. The annual concert of the University of Washington Glee Club, under Dean Irving M. Glen, was given recently in Meany Hall. The orchestra and specialty artists are all students of the university.

Louis Kreidler, baritone of the Chicago Opera, gave a concert under the direction of the Palmerton-Mendel Music Bureau, with Irene Hampton Thrane, accompanist. Geraldine Farrar gave her version of "Carmen," in the Metropolitan Theater.

The Ladies' Musical Club recently presented members of the Ladies' Musical Club of Victoria, B. C. Those participating were Margaret Campbell, Mrs. Jesse A. Longfield, Mrs. Clifford Warn and Mrs. J. O. Cameron.

#### Sophie Braslau Sings to Phoenix Audience

PHOENIX, ARIZ., Dec. 12.—Sophie Braslau opened the series of musical events arranged by the Musicians' Club. A capacity audience greeted the contralto and demanded many encores. Particular favorites were "Ma Li'l Batteau," by Lily Strickland, and "The Old Refrain," by Fritz Kreisler. Other numbers much enjoyed were by Rachmaninoff, Rubinstein and Moussorgsky.

#### Annie Louise David Gives Benefit Concert in Houston

HOUSTON, TEX., Dec. 13.—Annie Louise David of New York, harpist, gave a benefit recital in the Scottish Rite Cathedral Thanksgiving night for the children of Peter's Mission. She was assisted by Houston musicians, Mrs. George Bevier and Patricio Gutierrez.

Elsa Alsen, soprano, will appear with the Civic Opera Company, in Philadelphia, appearing as Santuzza in "Cavalleria" on Dec. 11.

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## Week of Opera at Metropolitan

[Continued from page 6]

figlio, and the entire ballet contingent. "La Juive" is an impressive spectacle, it has melodies of worth and charm, and the Metropolitan presents it in a manner to minimize the dryness of the recitatives, the cumbersome complications of the plot and the outmoded character of the less vital portions of the score.

OSCAR THOMPSON.

### "Tales of Hoffmann" Again

A repetition of "The Tales of Hoffmann" on Monday night employed the cast made familiar in the recent revival. Lucrezia Bori again fitted exquisitely into Venetian scene and the later episode and sang with her customary vocal grace. Nina Morgana was admirable as a remarkably doll-like and sweet-voiced Olympia. Kathleen Howard was excellent as Nicklausse and made much of the Barcarolle with Miss Bori. Among the mere males Miguel Fleta as Hoffmann and Giuseppe de Luca as Coppélius, *Miracle* and especially *Dappertutto* took the lead, both singing very finely. In the smaller parts were Merle Alcock, Paolo Ananian, Lawrence Tibbett, Gustav Schützendorf, Louis D'Angelo, Angelo Bada, Max Altglass, Arnold Gabor and Millo Picco. Louis Hasselmanns conducted.

P. C. R.

### Another "Lohengrin"

"Lohengrin" on Wednesday evening brought forward the same familiar faces. Mme. Jeritza cast aside the rôle of the crude Moravian peasant girl, *Jenufa*, for the pristine garments of Wagner's gentle heroine, *Elsa*. As always, Mme. Jeritza sang the part with power and distinction. In her accustomed place as *Ortrud*, Mme. Matzenauer delivered her measures with authority and unusual tonal beauty. Mr. Laubenthal failed to rise to any great heights in his impersonation of *Lohengrin*. Clarence Whitehill was effective as *Telramund*. Mr. Bodanzky conducted. Unfortunately, the prelude was marred by the onrush of the audience finding their way to their seats.

H.

### "Mefistofele" with Didur

"Mefistofele" was the attraction on Thursday night, Dec. 11, and the good-sized audience attested to the work's popularity, even without the personality of Feodor Chaliapin. Under the spirited leadership of Tullio Serafin the orchestra played with exceptional beauty, and good singing combined with the effective settings of Boris Anisfeld contrived to make the performance of more than ordinary interest. Adamo Didur sang the rôle in his customary artistic fashion and, except for a few moments in the second scene, was in excellent voice. Beniamino Gigli was the *Faust* and his golden tones did much to relieve

the tediousness of the music. He was heard to particular advantage in "Dai campi." Frances Alda's *Margherita* was beautifully sung for the most part, although a tendency toward faulty intonation was evident at times. Frances Peralta, Mary Bonetti, Kathleen Howard, Angelo Bada and Giordano Paltrinieri composed the remainder of a competent cast. The ballets were exceptionally beautiful, and the Broken Scene was perfectly sung, beautifully danced and marvelously set.

W. S.

### The Operatic Twins

"Cavalleria Rusticana" and "Pagliacci" were given for the first time at the Saturday matinée on Dec. 13, both with new settings which are charming. The cast of the former opera included Rosa Ponselle, Marion Telva and Henriette Wakefield, Armand Tokatyan and Millo Picco. The singing was good in the main. Miss Ponselle, though showing too marked a tendency to fall full length upon the floor upon the slightest provocation, sang superbly from beginning to end. Miss Telva did her one bit nicely and Mr. Tokatyan was excellent both vocally and dramatically. Miss Wakefield and Mr. Picco did all that could be done with two stupid parts.

"Pagliacci" was a revelation. Besides the new settings, the work has been restudied under Wilhelm von Wymetal and revived so that it was almost like a novelty. Mr. Wymetal's master hand was obvious in little bits of business such as the construction of the little stage before the eyes of the audience, the delicious caravan-wagon and the grouping of the chorus in the final scene. Too high praise cannot be given him for such a thoroughly satisfactory piece of work.

The singing was excellent, though it must be said that the drama somewhat overshadowed it. Miss Bori outdid herself as *Nedda* in every way, and the remainder of the cast included Mr. Fleta as *Canio*, Mr. Danise as *Tonio*, Mr. Altglass as *Beppe* and Mr. Tibbett as *Silvio*. Mr. Papi conducted both works languidly and it was necessary to omit the lovely Intermezzo in "Pagliacci" in order to end the matinée in time. There were also frequent hiatuses between singers and orchestra.

J. A. H.

### "Tannhäuser" Repeated

The season's second "Tannhäuser" on Saturday evening brought some changes in the cast, with a last-minute substitution in one of the chief rôles. Clarence Whitehill, announced as *Wolfgram*, was seized with an attack of acute indigestion shortly before the rise of the curtain and Gustav Schützendorf was hastily summoned to exemplify this early embodiment of Wagner's "renunciation" obsession. An experienced artist of the most thorough routine, the German baritone succeeded in presenting a sympathetic characterization and achieved the several set airs allotted to him with commendable style, if not all desirable beauty of tone. Florence Easton's *Elisabeth* was in every sense an admirable one, though her voice lacked something in freshness. This was not surprising, as she had sung the preceding evening in "La Juive." Rudolph Laubenthal was again a thoroughly routinized *Tannhäuser* and Paul Bender an impressive *Landgraf*. Frances Peralta succeeded in giving more than usual illusion to Wagner's Teutonized *Venus* and sang the music effectively. Others in the cast were George Meader, Carl Schlegel, Max Bloch, William Gustafson, Raymonde Delaunois, Mary Bonetti, Minnie Egner, Louise Hunter and Charlotte Ryan. Artur Bodanzky conducted.

O. T.

### Sunday Night Concert

Vladimir de Pachmann was the assisting artist at the Sunday night concert on Dec. 14, the members of the company taking part being Grace Anthony, soprano; Merle Alcock, contralto; Millo Picco, baritone, and Léon Rothier, bass. Mr. de Pachmann played the F Minor Concerto of Chopin and a group of shorter pieces by the same composer, breaking the "no encore" rule after the latter. Miss Anthony sang *Leonora's* double aria from Act I of "Trovatore," Mr. Picco giving "Il Balen" from the same work. Mme. Alcock contributed

"Mon Coeur s'Ouvre à ta Voix" from the same work, and Mr. Rothier "The Two Grenadiers." Mr. Bamboschek conducted the Concerto and Mr. Pelletier the remainder of the program, which included the Overture to "Si j'Etais Roi" and numbers by Massenet and Chabrier.

J. A. H.

### Siegmund Jaffa Singers Heard

Eight singers from the studio of Siegmund Jaffa were heard in a concert in his studios on Dec. 12. All revealed voices of promise and showed the progress they have made under the guidance of their teacher. The program, which included songs by Schubert, Schumann, Woodman, Grieg, Chadwick, Handel and others, was given by Paul Larm, Lillian Schick, Leon H. de Veze, Ida Mills Baumann, Helen Schwab, Moritz Berkowitz, Mirth Carmen O'Sullivan, Edwin Rogers, and Lorenz Schoebel. Each singer was listed for two songs, but the large audience insisted upon encores from each. Hortense Doob was at the piano.

G. F. B.

### Max Jacobs' Symphonic Group Incorporated

The Chamber Symphony Orchestra of New York is the new name adopted by Max Jacobs' symphonic group, which was heard in two programs this season, and which has recently been incorporated. It has previously appeared under the name of New York Chamber Symphony. The incorporators are George Backer, Henry Clifton, Otto Stahl, Ira Jacobs and Max Jacobs, and the members of the board of directors are Dr. Henry T. Fleck, Linn Seiler, Mr. Backer, Louis Simmons, and Max Jacobs. Samuel M. Levy in the attorney. Prince Bibesco, Rumanian Ambassador to this country, is honorary president of the organization. The ensemble will be heard in several important concerts later this season.

## Orchestral Events of the Week in New York

[Continued from page 23]

straten provided an orchestral background that was not lacking in charm of its own.

Because Stravinsky has gone so much further in his later works it has become rather the fashion to speak of his early "Firebird" as if it were a composition by Handel or Boccherini. Criticism must have its little pleasantries to remain endurable. The simple truth, however, is that "L'Oiseau de Feu" is still very modern music and that its assimilation in these regions remains only a partial one. It has been played with more of gorgeous color than it was at this concert, but the performance was otherwise an excellent one, accentuating, as it did, the composer's demoniacal mastery of unique rhythms and his power to override the normal preferences and prejudices of the ear without outraging them.

The Dvorak symphony, admirably played, afforded an explanation of the increasing desuetude of this master's once highly popular works. Its warmth and beauty of scoring and its cohesion of structure being taken for granted, the ear, today, seeks a largeness and saliency of material that is not there. The composer's Bohemian echoes still give pleasure, but not to a degree calling forth wonderment as to why this symphony is not more often played. It is music that has found its level.

O. T.

Nina Tarasova sang for the Grand Duchess Victoria Feodora, wife of the Russian Grand Duke Cyril, and her suite at a dinner and musicale given in her honor by Mrs. Arthur Curtiss James at her New York home recently.

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# Music for Christmas Season Among Recent Publications

By SYDNEY DALTON



HE virility and strong Anglo-Saxon attributes of the group of young composers who have of late years been regenerating the music of the British Isles has been commented upon frequently in these columns. One member of this group, whose works have been studied with more than casual interest, and who is generally considered as being representative of the best it has to offer, is Arnold Bax. Some half dozen of his finest products in chamber music and choruses have been reviewed in the last year or two, and of late there has come to hand a chorus for mixed voices entitled "St. Patrick's Breastplate," with text from the Irish Gaelic (London: Murdoch & Co.).

"St. Patrick's Breastplate," Here again are displayed all the excellencies of this composer's talent and musicianship: his breadth of vision, strength and intellectuality; his harmonic individuality and contrapuntal facility. Every one of his works that I have had the pleasure of reviewing has contained these characteristics, and individually his compositions are remarkably impressive. "St. Patrick's Breastplate," however, seems to confirm a suspicion that has been growing for some time: namely that Mr. Bax's idiom is limited.

He never actually repeats himself, but he has a way of expressing similar ideas in a musical language that is inclined to be too uniform. To be sure, Bax is always Bax, but not in the same way that Wagner is always Wagner. The composer who writes "Meistersinger" and "Parsifal" encircles the musical world, but "St. Patrick's Breastplate" and "To the Name Above Every Name" are parts of the same landscape seen from different angles, notwithstanding it is a scene that is both impressive and beautiful. I sometimes wish Mr. Bax would write a love ballad or a bit of jazz in order that we might catch a different glimpse of him.

Two Songs for Medium Voice by Zoel Parenteau is, so far as I am aware, a new name in these columns, but a song by him, entitled "Do I Love Thee?" a setting of John Godfrey Saxe's poem (*Composers' Music Corporation*), makes the name of the composer worth remembering. It is more than usually imaginative with a richness of accompaniment that makes the number a duet for voice and piano. Mr. Parenteau possesses marked ability for elaborating a theme. In the repetitions of the melody he varies his accompaniment, rhythmically and harmonically, in a manner that never fails to interest. This song is particularly recommended to recital givers. The dedication is to Marcia van Dresser. Of "Egypt," another

song by the same composer and put out from the same press, I cannot speak quite so highly. It, too, manifests imagination and musicianship, but the music is not so interesting nor does it seem to catch the spirit of Thomas Bailey Aldrich's poem so faithfully. It should by no means be overlooked, however.

Richard Kountz' Four Slovakian Christmas Carols

Richard Kountz' arrangement of "Four Slovak Christmas Carols" (H. W. Gray & Co.) adds something worth while to the carol literature for the church choir of mixed voices. They are to be sung a cappella and Mr. Kountz has harmonized them in a manner that makes them particularly effective for unaccompanied singing. The melodies have a slightly exotic touch that lends variety to the usual carol style. They are both easy and short and make a very good group in themselves.

Motets for Mixed Voices By Cardinal Merry del Val

There will undoubtedly be considerable interest on the part of organists and choirmasters in the Roman Church in three motets for mixed voices by His Eminence, Cardinal Merry del Val. They are well-known parts of the liturgy, entitled "O Salutaris Hostia," "Panis Angelicus" and "Tantum Ergo" (*Oliver Ditson Co.*). The music is devotional in spirit, though not so solidly diatonic as the traditional music of the Roman Church. In this instance the composer has not tried to do anything elaborate; all three are simple, short and homophonic. The first and second numbers may be sung unaccompanied if preferred.

An Organ Number for Christmas by G. A. Burdett

George A. Burdett's "A Christmas Meditation," for the organ (*Arthur P. Schmidt Co.*), is based on two well-known carols, entitled "The First Noel" and "Holy Night." It is an appropriate

number for the Christmas season and organists will find it useful as a voluntary. The music is straightforward but with sufficient flow in the various parts to make it effective on the organ.

A Song for the Church Service by William Lester

"The Kingdom Within" is the title of a sacred song by William Lester (*Clayton F. Summy Co.*), a setting of a short poem by Sarah Roberts Wallbaum, made in a manner that puts it within the capabilities of the average vocalist, and published in two keys. The words are somewhat along the lines of the revival hymn, and while the music is superior to that banal fashion it is not over the heads of those who like it. The accompaniment is as easy as the voice part and well adapted to the organ.

Humpty Dumpty Vocal Exercises by W. W. Shaw

The Scholastic Series (*G. Schirmer*) now includes a very unusual collection of exercises and songlets, as the composer calls them, entitled "Humpty Dumpty Vocal Exercises," by W. Warren Shaw. The title may turn away many serious teachers, who, while conceding that singers are apt to have a great fall, the temptation should not be so glaringly flaunted in their study material.

Mr. Shaw is not a great believer in wordless vocal exercises; above all, he is the sworn enemy of "breath control" as it is practised and taught by most of our singers and teachers. "The prevalent doctrine of breath control," says Mr. Shaw in his introduction, "... is about the worst disease I know of among singers." In order to sing words beautifully and expressively, therefore, he has composed music to forty-five well-known Mother Goose Rhymes, including in his settings many of the generally used vocal exercises, written in such a way that, by means of transposition, the full compass of the voice is exercised. Whether or not we agree in part or in toto with Mr. Shaw—who is the author of a well-known book on the voice, entitled "The Lost Vocal Art"—his "Humpty Dumpty Vocal Exercises" are

interesting and novel and deserve attention as an effort to throw some light on the perplexing question of song.

Training in Ensemble Playing by Bornschein

Under the title of "Ensemble Training," Franz C. Bornschein, a member of the faculty of the Peabody Conservatory of Baltimore, has made a series of transcriptions for three violins and piano that are of real value in their particular line. There are three numbers in the book (*J. Fischer & Bro.*), all of them well known: the Negro spiritual, "Deep River"; J. L. Dussek's Menuet in G and "A Song of India" by Rimsky-Korsakoff. Mr. Bornschein deserves much credit for this work, as he has done the transcribing excellently, from every viewpoint. Without being difficult for any of the performers, these three numbers sound both effective and impressive.

A Cradle Song for Violin by Louis Cheslock

Louis Cheslock's "Cradle Song," for violin and piano (*Abco Press*), was awarded first prize in the Chicago *Daily News* National Competition this year, and it will undoubtedly have many admirers among the violinists. It is a two-page melody in the real spirit of the cradle song: smooth, soothing and graceful. The quality of the melody gains considerably through the fact that it is played throughout on the G string. It is a simple and ingratiating little piece.

Trio for Women's Voices by Gena Branscombe

Gena Branscombe composed "Spirit of Motherhood," a trio for women's voices (*Arthur P. Schmidt Co.*), for the finale of Louise Driscoll's "Motherhood Pageant," but the publisher has wisely brought it out as a separate number. It makes an excellent chorus for women, with a broadness and sweep about it that are to be found oftener in works for mixed voices. It has a strong rhythmic and melodic line and is handled in a highly musically manner.

## QUARTET AND HARPISAT AT HEAD OF WICHITA'S LIST

De Reszke Singers and Mildred Dilling Give Program—Resident Musicians Are Active

WICHITA, KAN., Dec. 13.—The De Reszke Singers, under the local management of Mrs. L. K. Brown, gave a recital in the Crawford Theater recently before a large and contented audience. "Deep River" and "Lady, Why Grieve You?" the latter an English madrigal of the seventeenth century, were particularly enjoyable. Mildred Dilling, harpist, was also heartily applauded.

Mrs. T. M. Voss, assisted by Osythe Dearsmit, reader; Dale Chester, Floyd Brown, Bennie Titus, Orville Sanders and Earl Harris, violinists, and Audrey Graves and Mrs. E. R. Spangler, accompanists, presented twenty pupils in recital in the Y. W. C. A. club rooms. Frances Fritzlen of the Wichita College of Music and Dramatic Art presented pupils in concert in Philharmony Hall. Mr. and Mrs. Ralph Brokaw presented piano and violin pupils in two recitals in their studios.

Otto L. Fischer, pianist, and Voto G. Petrone, tenor, appeared in a joint recital in the Roosevelt intermediate high school.

The Mount Carmel Conservatory gave its first students' recital of the season on Dec. 3. Performers were Kathleen Hagan, Helen Fleming, Catherine Mooney, Marion Moore, Helen Tallchief, Matilda Gaum, Margaret Dawson, Katherine Kenny, Katherine Clarke, Leona Habiger, Ruby Bellmar, Elizabeth Chandler, Emma May Milner, Virginia Gaum, Florence Dennison, Jennie McCandless and Eleanor Gosch.

Pupils of Grace Marie Becker and Nada Gilbert of the Friends University Conservatory gave a recital in Russell Hall, the following participating: Jean Cortis, Hortense Moellinger, Dorothy Hayworth, Eugene Moeckel, Janice Chambers, Betty Stanley, Irene Kemp, Esther Mayberry, Doris Wood, Paul Becker, Helen Barrington, Mildred Bailey, Maxene Lewis, Margy Williamson, Loren Dyson, Avis Wright.

A recital by Lillian Sellers of Kansas City, singer and pianist, was sponsored by the Junior Musical Club. The Three Arts Conservatory gave a students' recital in which the following appeared: Edgar Davis, Marian Hafer, Walter Feldner, Florence Nash, Frank Fowler, Joe Walters, Wade Piper, Cliff Williams, Tom Davis and Albert Solter.

T. L. KREBS.

CEDAR FALLS, IOWA, Dec. 13.—René Chemet, violinist, gave the first concert in the musical course of the State Teachers' College. Her audience was enthusiastic.

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## PROSCHOWSKY SINGERS FULFILL ENGAGEMENTS

Pupils of Prominent New York Vocal Teacher Give Concerts in Many States of Union

Glenn Drake, tenor, a pupil of Frantz Proschowsky, has given some thirty concerts this season in the Middle West, appearing throughout Illinois, Ohio, Michigan, Wisconsin and part of Canada. Forthcoming engagements will be with the Mozart Club at Madison University in February, ten concerts in Iowa, and an appearance at Winona Lake on Aug. 3, 1925. Doris Emerson, soprano, another Proschowsky pupil, sang for the Chromatic Club in Boston recently and was heard in an orchestral concert in Boston on Dec. 3. She will be heard before the Boston Chamber of Commerce, for the Chaminade Club in Providence, and with the Masonic Choir in Manchester, N. H. Elizabeth Lennox, contralto, who is a Brunswick artist, has returned from a series of concerts in the South. Virginia Rea, coloratura soprano, who also records for the Brunswick, has been engaged for a concert in Des Moines and will fulfill other engagements in the West.

James Haupt, tenor, is one of the officials at the WEAF radio station, where he has been heard in several programs. He is soloist at the Church of the Divine Paternity and also sings in a synagogue. He has been heard in concert this season and teaches at a private school in Riverdale. Caroline Andrews, coloratura soprano, has returned to the Capitol Theater as a member of Roxie's "Gang." She has also been soloist in a Providence theater. Camille Robinette, dramatic soprano; Walter Kelley, tenor, and J. Warren Hull, baritone, and Inga Neilson, coloratura soprano, are rehearsing in a musical show that will soon appear.

Beth Tregaskis, contralto, who is soloist in the First Baptist Church in Plainfield, N. J., on Sunday mornings, and holds a similar position at the Methodist Church in Ridgeway, N. J., in the evenings, was engaged to sing in a performance of Handel's "Messiah" at the First Presbyterian Church in Elizabeth, N. J., on Dec. 9. Mrs. Tregaskis also sings in a synagogue in Newark.

### Ethel Leginska Booked for Important Concerts This Month

Several important engagements for December have been booked for Ethel Leginska, since her unexpected arrival from Europe on Nov. 25, several weeks earlier than originally planned. Two concerts were arranged for Dec. 15, one in New York and the other in Philadelphia. She was to play at the Bagby Morning Musicales in New York and was announced for a recital in Philadelphia in the evening. Another appearance will be in a sonata program with Hans Kindler, 'cellist, in the People's

Symphony Concert series at Washington Irving Auditorium on the evening of Dec. 20. On Jan. 9, she will make her New York debut as conductor, appearing with the New York Symphony in Carnegie Hall, on which occasion the program will include several of her own compositions. She will be piano soloist with the same organization in its New Rochelle concert on March 10.

### CHOIR MARKS ANNIVERSARY

Brooklyn Philomela Members Celebrate Twentieth Birthday

The Philomela, a women's choir in Brooklyn, celebrated its twentieth anniversary and the tenth anniversary of Etta Hamilton Morris' leadership with a concert in the opera house of the Academy of Music recently. The Symphony Players, Sepp Morscher, conductor, were assisting artists. The club sang splendidly in numbers by Beethoven, Elgar and other composers.

The club soloist, Laura Consaul Ross, contralto, was heard in songs by Saint-Saëns, Lester and Gundlach, the last named being a Brooklyn composer. A choral "Ode to Music" by Braun, who was in the audience, were greeted with prolonged applause.

The Symphony Players gave numbers by Grainger and Wagner, and a string quartet also participated. Anne Neuman was at the piano and Alice McNeill at the organ.

ARTHUR F. ALLIE.

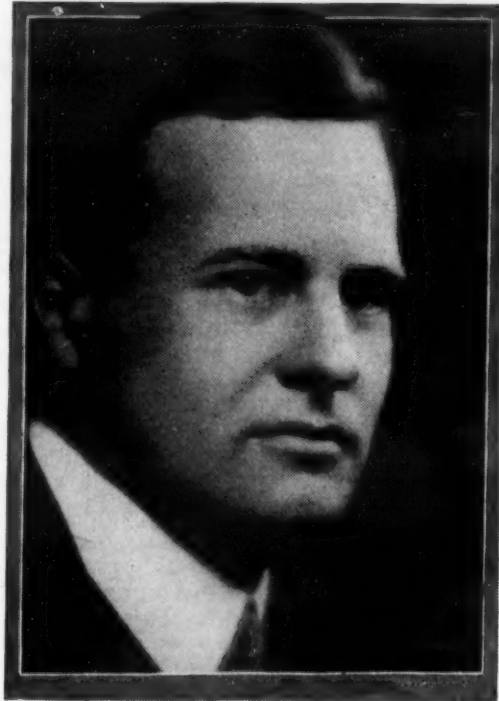
### Nineteen Artists to Join in Festival of Piano Music

Nineteen pianists will unite in the piano festival at the Metropolitan Opera House on the evening of Dec. 30, for the benefit of the New York Association for Improving the Condition of the Poor. A feature of the program will be all nineteen artists playing simultaneously on as many pianos, said to be the largest number ever appearing on the same program. Those who will take part are Harold Bauer, Alexander Brailowsky, Carl Friedberg, Ossip Gabrilowitsch, Myra Hess, Ernest Hutcheson, Joseph Lhevinne, Mischa Levitzki, Ethel Leginska, Guy Maier, Yolanda Mero, Elly Ney, Guiomar Novaes, Lee Pattison, Olga Samaroff, Ernest Schelling, Germaine Schnitzer, Alexander Siloti and Sigismund Stojowski.

### Harold Morris Pupil Plays Grieg Work

Audray Roslyn, a piano pupil of Harold Morris, was soloist in a recent concert of the American Orchestral Society, playing the Grieg Concerto. She was heard in the same work in a Sunday night concert under the auspices of the Board of Education, in De Witt Clinton High School, with her teacher at the second piano. She was received with much enthusiasm and played as encores, Liszt's Etude in D Flat and Brahms' Intermezzo. On the following night, she gave a recital in Port Washington, L. I.

## Recitals in East Claim Lambert Murphy After Transcontinental Tour



Lambert Murphy, Tenor

Although the season is not far spent, Lambert Murphy, tenor, has already made a coast to coast tour lasting six weeks, appearing in many of the important cities of the country. He fulfilled in all twenty-seven engagements, including concerts in Tacoma, St. Louis, Buffalo, Harrisburg, Providence and other cities. His assisting artist was Ilse Niemack, violinist. Mr. Murphy was no stranger in most of the cities in which he sang, with the result that crowded houses were the rule. He gave practically all his program in English, his clear diction contributing in no small degree to the enthusiasm with which he was received. Among the cities in which he was scheduled to appear this month are Meriden and Norwich, Conn., on Dec. 8 and 12 respectively. He was to appear in recital with Sylvia Lent, violinist, in Willimantic, Conn., on Dec. 18, and will sing the tenor rôle in a performance of Handel's "Messiah" in Providence on Dec. 28. After an absence of several years from the New York concert stage, Mr. Murphy will be heard again in a recital in Aeolian Hall on Feb. 10.

### Frank La Forge to Play in Noonday Aeolian Hall Program

The third noonday musicale of the season under the direction of Frank La Forge and Ernesto Berumen, will be given in Aeolian Hall on Friday, Dec. 26. The following artists will appear: Lillian Hunsicker, soprano; Emilie Henning, contralto; Esther Dickie, pianist; Frank La Forge, composer-pianist, and Arthur Kraft, tenor. Several students of the La Forge-Berumen Studios appeared in recital in conjunction with the Duo-Art Piano at the Fordham Branch of the Aeolian Company, on Dec. 6: Frances Fattmann, Grace Houseal, Edna Bachman, sopranos; Myrtle Alcorn, accompanist and Bobby Greenberg, Wanda Alexander and Marjorie Peters, pianists.

### French Line Gives Dinner to People's Chorus of New York

To promote interest in the People's Chorus of New York a dinner and musicale were given recently on board the liner Paris, through the courtesy of the French Line. While municipal governments and home organizations have aided musical causes, this is the first time commerce has been known to contribute. Speakers explained the work of the chorus and spoke of plans for extending its activities to all boroughs of the city. William C. Breed was chairman, and among the speakers were George Gordon Battle, L. Brooks Leavitt, Margaret Knox, Nancy Rupley Armstrong, secretary of the chorus, and Lorenzo Camiliari, founder and conductor. Many soloists entertained. Hostesses were Mrs. Paul D. Cravath, Mrs. Dunlevy Milbank, Mrs. William Fellowes Morgan and Mrs. Henry P. Davison. Among the guests were Mr. and Mrs. J. Tillier and Mr. and Mrs. Peter Malgrave of the French Line, Mr. and Mrs. Albert Spalding, Frank La Forge, Mr. and Mrs. Lawrence Tibbett, Mary Mellish, Cecil Arden, Zelina Bartholo-

mew, Eleanor Gibbons, Dr. and Mrs. Frank Crane, Mrs. Reginald DeKoven, Dr. and Mrs. Norman Ditman, Comte Philippe d'Ornano, Kathleen Howard, Mr. and Mrs. Elton H. Hooker, Mrs. Ethelbert Nevin, Mr. and Mr. Alton B. Parker, Gen. and Mrs. William Barclay Parsons, Col. Henry D. Lindsley, Mr. and Mrs. Franklin H. Mills, Prince and Princess Matchabelli, William Forbes Morgan, Mr. and Mrs. Frank C. Munson, Jeanne Gordon, Mr. and Mrs. Ernest Schelling and Mr. and Mrs. George Meader.

## PAUL HENNEBERG LEADS POLICE BAND CONCERT

New York Forces Make Fine Showing in Annual Program Given at Armory

While the "Four Hundred" listened to the music of "Tannhäuser" in the Metropolitan on the evening of Dec. 13 the "Four Million" attended the annual entertainment and reception of the Police Band of New York in the Seventh Regiment Armory. Although the band has long been recognized as one of the very best of its kind in the country, it continues to improve each year under the excellent leadership of Paul Henneberg, who has gathered together men of an entirely different profession and shaped them into a first rate musical body. Not content to lead them in simple marches, he has taught his players to understand and play intelligently such difficult music as the polyphonic preludes of Wagner's music dramas. Whatever flaws the severe critic may find in the band today are due to a few instruments of bad tone rather than to any fault of the bandmaster. Mr. Henneberg led his forces through the Grand March and Procession from Gounod's "Queen of Sheba" and excerpts from "Lohengrin." Ethel Hottinger, contralto, was the soloist in a recitative and aria from "Samson et Dalila." Sigismund Spaeth gave a few words of introduction to Keler-Bela's "Rakoczy" Overture. It was this medley of gypsy tunes and Hungarian patriotic songs which won for the New York Police Band the first prize of the State Fair Commissioners in Syracuse last September. Other assisting artists were Marie Louise Wagner, soprano, and Norman Yanovsky, baritone. A vaudeville program and dancing followed the band concert. H. M. M.

### Operetta by Percy D. de Coster Has Three Performances at Waldorf

An operetta in two acts, "Carmela," with words and music by Percy D. de Coster, was given three performances at the Waldorf-Astoria for the benefit of The Babies' Hospital of St. Bartholomew's Clinic and Hospital on the afternoon of Dec. 4, and the afternoon and evening of Dec. 5. The work called for a large cast of more than twenty principals, headed by Doris Doe, Zoe Kendall Ames of Chicago, Arthur Kraft and Frank Cuthbert, tenor and bass respectively of St. Bartholomew's Church. The music was attractive and melodious and the settings colorful. Mr. de Coster directed the performances and conducted an orchestra of twenty-two pieces. A set of incidental dances followed the opera. All performances were generously patronized and the charity realized a handsome sum.

### Charlotte Lund Gives Lecture-Recital in Memory of Puccini

In memory of Giacomo Puccini, Charlotte Lund featured at the third of her series of opera recitals in the Princess Theater on the evening of Dec. 14 "Bohème," "Tosca" and "Madama Butterfly." Assisted by N. Val Peavey, Mme. Lund gave interesting expositions of the plots of the three operas besides singing the principal arias of all three. A large audience applauded the recital.

### Dr. Carl to Lead Handel's "Messiah"

Handel's "Messiah" will be given by the motet choir of the First Presbyterian Church, assisted by singers from the choir of St. Bartholomew's, under the direction of Dr. William C. Carl, at the First Presbyterian Church, on Christmas Eve. The solo parts will be sung by Olive Marshall, soprano; Rose Bryant, contralto; Ernest Davis, tenor, and Edgar Schofield, baritone.

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# From Ocean to Ocean

PORTLAND, ORE.—Franck Eichenlaub, Helen Calbreath and Martha Reynolds have presented students recently. Enid Newton, pianist, and Christian Pool, cellist, appeared in recital.

CEDAR FALLS, IOWA.—Among recent music events was the recital by Edward Kurtz, head of the violin department of the Iowa State Teachers' College, in the auditorium. Compositions by Handel, Vieuxtemps, Skelton and Kurtz were played, with the assistance of Alta Freeman at the piano.

WICHITA, KAN.—The choral department of the Wichita Musical Club sang "The Lady of Shalott" in the Y.W.C.A. club rooms before club members and invited guests. Marcia Higginson sang the solo parts. Mrs. R. L. Biggart read the poem before the singing of the cantata.

WATERLOO, IOWA.—Joel Lay, baritone, gave the first of a series of concerts to be given during the next six months at the First Methodist Episcopal Church recently. His program was composed of French, Russian and popular American songs and a group of Negro spirituals. C. Albert Scholin was the accompanist.

PALO ALTO CAL.—A radio program was given by Ruth May Friend, local singer and teacher, assisted by three pupils, Will Hart Morgan, baritone;

Mabel Baily, contralto, and Betty Noble, soprano. It was broadcast from a San Francisco department store and received much enthusiastic comment. Edgarda Boardman was the accompanist.

EASTON, PA.—Mauder's cantata, "Penitence, Pardon and Peace," was sung by the choir of the First Reformed Church recently, under the leadership of Charles Maddock, organist, assisted by a string orchestra. Another musical event of the week was the piano recital given by the younger pupils of Henry Eichlin.

KANSAS CITY, MO.—An attractively presented program was the second of the Mu Phi Epsilon series given at the Grand Avenue Temple. Mrs. George Cowden, Mrs. Arthur Brookfield, Mrs. Hunter Gary, Mrs. Howard Austin, Mrs. Allen Taylor, Beatrice Pointdexter, George Rider and Mrs. James Elliott were heard.

GASTONIA, N. C.—The first of a series of Sunday afternoon concerts to be given for Masons and their families in the Masonic Temple brought forth an audience of four hundred. The program was given by Ruby Johnson, violinist; Claire Shadwell, baritone, and Edwin M. Steckel, organist and accompanist, who is director of music for the public schools and the Masonic fraternity.

NEW HAVEN, CONN.—The music department of the Woman's Club of New Haven presented Alfred Holy, harpist; Paul Shirley, viola d'amore player, and Doris Emerson, soprano, in Sprague Memorial Hall. The St. Ambrose Music Club presented an active program, "Moods in Music," in Center Church House recently. The program was arranged by Kate Lee Lewis and Mrs. George Hill McLean.

MINNEAPOLIS, MINN.—Muriel Kerr of Regina, a thirteen-year-old pianist, appeared in two recitals in Augustine Church under the auspices of Augustine Choir. Miss Kerr gave a children's matinee and a recital, assisted by the Augustine Choir Quartet, recently. The Junior Musical Club held its opening meeting in the Fort Garry Hotel. The club will meet every two weeks throughout the season.

OMAHA, NEB.—The Friends of Music presented Henrietta Rees, pianist and accompanist, and George Wahl, baritone, at the home of Mrs. Arthur Metz. The Fortnightly Club met at the home of Margaret Graham Ames. Assisting hostesses were Madge West Sutphen and Virginia Mulholland. Those who gave the program were Mrs. W. Dale Clark, soprano; Henrietta Rees, pianist; Louise Shaddock Zabriskie, viola; Mrs. George Tunison, pianist, and Mrs. R. R. Ryan, violinist.

HARTFORD, CONN.—The Musical Club of Hartford at the regular Thursday morning meeting heard a program of classics for voice and piano. It included the Prelude and Fugue in G Minor and Prelude in A Minor by Bach, played by Helen Pratt; a fugue by Scarlatti and one by Brahms, played by Mrs. Burton Yaw, the Fantasie and Fugue in G Minor by Bach-Liszt, played by Priscilla Rose, and a quartet for women's voices, "O Salutaris, Gallus and Crucifix," sung by Josephine Simpson Koch, Gertrude Damon Fothergill, Mrs. Richard J. McAuliffe and Mrs. Frederick A. Seidler.

DETROIT, MICH.—The Tuesday Musicales held its third concert in the Universalist Church, the program being under the direction of Ida M. Kitching. The Triple Trio, under Jennie M. Stoddard, sang a group of Christmas carols, and Viola Geist Scully and Muriel Magerl Kyle sang. Janet Ives Duncan, violinist; Ludwig Nast, cellist; Helen Burr-Brand, harpist, and Irene W. Stephenson, organist, played "Consolation," by Matthews, and Mrs. Stephenson played a group of organ solos. Gertrude Heinze Greer, Mrs. Edwin S. Sherrill and Mrs. M. D. Silver were the accompanists.

ALBANY, N. Y.—A concert was given in the assembly hall of the Association for the Blind by members of the Monday Musical Club. The program, arranged by Elizabeth J. Hoffman, was presented by Grace Held Waldbillig, soprano; Regina L. Held, violinist; Mary Gibson, contralto, and Mrs. Herbert E. Robinson, pianist. Mrs. Robinson and Henrietta Gibson were the accompanists. The soloists at the regular meeting of the Monday Musical Club at the Historical Society Building were Mrs. Robert Drake, violinist; Mary Ades and Mrs. J. H. Hendrie, pianists; Mrs. J. H. Hirst, soprano, and Mrs. Horatio S. Bellows, contralto. The accompanists were Mrs. Ralph G. Winslow, Esther D. Keneston and Mrs. George D. Elwell.

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# People and Events in New York's Week

## Paul Whiteman, on Tour of Country, Plays Popular Music in Concert Halls

(Portrait on front page)

LAST May Paul Whiteman and his band started out on a transcontinental tour of this country which will have included 300 concerts in all of the principal cities by next spring. In Philadelphia Leopold Stokowski was an interested listener. In Boston Koussevitzky came out for the concert, and last week in Providence Rachmaninoff expressed the keenest delight over the classical jazz music of Mr. Whiteman's band. This week Paul Whiteman returns to New York for a brief Christmas vacation, to play Santa Claus in the Hippodrome and also to give Manhattan another taste of jazz, this time not in the Palais Royal but in the Metropolitan Opera House, just to prove that "jazz is ready to come out of the kitchen and move into the parlor."

This change in the social status was not wrought in a day. "Paul Whiteman himself" did not start his career with a gold baton and a stiff shirt front. Born in Denver, Colo., where his father was supervisor of music in the public schools, he received the advantages which accrue to the youth brought up in a musical environment. He studied violin and viola, playing the latter in a Pacific Coast orchestra at an early age. He also played with Victor Herbert's orchestra at the San Francisco Exposition, after which he organized his own band to play in a restaurant. At the close of several years of hard work, gathering the best soloists and arrangers of whom he had heard, he was "fired" because he refused to let his orchestra "jazz it up," improvise tricks and make a lot of noise for midnight revelers. "That is what spurred me on," said Mr. Whiteman. Realizing that there was more to be obtained from popular music than the catcalls, tin-pan noises and the whining of a saxophone, Mr. Whiteman kept his group and his courage and came to New York, where he soon became established. He expanded his organization and finally reached his goal—to take his "Experiment in American Music" to Europe.

"Our greatest difficulty now," says Mr. Whiteman, "is to get compositions commensurate with the orchestra's powers and future possibilities. The late Victor Herbert wrote his 'Suite of Serenades' for my orchestra, and that is the sort of thing we want. George Gershwin's 'Rhapsody in Blue,' Ferdie Grofe's tone poem, 'Broadway at Night,' and three pieces by Eastwood Lane and Mana Zucca are the only jazz compositions thus far conceived in the larger form. We also face the difficulty of getting away from the 4-4 rhythm of the fox-trot. Jazz and dancing have been recognized so long as a composite art that it is hard to imagine a popular piece not in dance time."

The purpose is not, however, to take it completely out of its original realm. Out of the Jota dance and the Moorish seguidillas came the music of Spain; out

of the mazurka and the krakoviak grew the music of Poland, and out of the American fox-trot, "the most ubiquitous folk-dance in history," is growing the new American music. Whiteman and his trio of ingenious arrangers, Ferdie Grofe, Ross Gorman, the phenomenon of sixteen instruments, and Phil Boutejle, are waiting patiently for some real American compositions to take the place of such importations as Rimsky-Korsakoff's "Hymn to the Sun" on their program. H. M. M.

### GIVE COMPOSER'S WORKS

Artists Join in Program of Compositions by John Prindle Scott

A program devoted to compositions of John Prindle Scott was given at Chickering Hall on the evening of Dec. 9. The composer, who was at the piano for some of his numbers, was assisted by Oliver Stewart, tenor; Joseph Kayser, baritone; Nanna Johnson, soprano; Herman Curtis, pianist, and Florence Aldrich, accompanist. Mr. Stewart sang "The Voice in the Wilderness," "To an Old Love," "The Revelation" and "The Old Road" and showed his steady advance in the art of singing and the fine qualities of his agreeable voice. Mr. Kayser not only possesses a resonant voice, but is to be commended for his intelligent interpretations and especially his exemplary phrasing. His numbers were "Repent Ye," "My True Love Lies Asleep," "The Secret" and "Romeo in Georgia." Miss Johnson disclosed a voice of agreeable freshness and was heard in "April Time," "The Maid of Japan," "The False Prophet" and "The Wind's in the South." Three Irish sketches, "The Top o' the Morning," "Dennis and Norah" and "At the Donnybrook Fair," were acceptably presented on the piano by Mr. Curtis. A trio, "God of Our Fathers," sung by Miss Johnson, Mr. Stewart and Mr. Kayser, closed the program.

Mr. Scott's compositions are so well known, particularly "The Old Road" and "The Wind's in the South," that extended comment is unnecessary, but his gift for melody and writing grateful and effective numbers was much in evidence and he, as well as the artists, was applauded by an audience that filled the hall. G. F. B.

Toti Dal Monte and John Charles Thomas to Sing in Plaza Series

The fourth of Andres de Segura's series of Artistic Mornings at the Hotel Plaza will be given by Toti Dal Monte, coloratura soprano; John Charles Thomas, baritone, and Vera Brodsky and Hannah Lefkowitz, two young American musicians who will be heard in music for two pianos on Dec. 26. Miss Brodsky and Miss Lefkowitz, who have been studying under Alexander Lambert and will soon make their Aeolian Hall debuts, will play Saint-Saën's "Danse Macabre" and a Waltz of Arensky. Mme. Dal Monte will sing operatic arias in addition to Cesti's "In torno all'idol mio" and De Lorenz's Venetian song, "A Rosina." Mr. Thomas will sing "Eri tu" from Verdi's "Masked Ball" and the following songs: "Fury," a song in manuscript, by Tours; "Come to Me in My Dreams," Bridge; "Old Skinfint," Howell, and "Wandering Jew," Morris.

Ruth Breton Books Fourth Orchestral Appearance

Ruth Breton's appearance as violin soloist with the New York Philharmonic in New York on Dec. 28 will be followed by an appearance with the Cleveland Orchestra on Jan. 25. Miss Breton has already appeared with St. Louis and Cincinnati symphonies.

Francis Rogers Sings in Connecticut

Francis Rogers, baritone, gave a recital before the students of Miss Porter's School in Farmington, Conn., on the evening of Nov. 29. Justin Williams was at the piano in a program that included a group of Old English, songs in French and a group by American composers,

two of which were written for Mr. Rogers. Mr. and Mrs. Rogers gave a joint program for the benefit of the Hospital Music Committee, at the home of Mrs. John Henry Hammond, on the evening of Dec. 8. Mr. Rogers sang songs in French and English and Mrs. Rogers gave several original monologues. Mr. Williams was the accompanist.

### AID NEIGHBORHOOD SCHOOL

Institution Reports Gifts Totaling \$6,000 at Annual Meeting

Gifts totaling \$6,000 toward a fund of \$20,000 necessary for the completion of an auditorium for the Neighborhood Music School, on East 105th Street, in which many distinguished musicians are interested, were announced at the annual meeting last week.

A large number of children, who are studying practically free at this school, have shown such exceptional musical ability, according to the report, that they have aroused the interest of several prominent artists. Harold Bauer, Pablo Casals, Henry Hadley, Fritz Kreisler, Felix Salmond, Ernest Schelling and Louis Svecanski are now members of the auxiliary board.

Officers reelected at the annual meeting were Mrs. Donn Barber, president; Charles Triller, vice-president; Mrs. Benson Flagg, secretary, and Mrs. John S. Ellsworth, treasurer. The trustees are Mrs. Elbridge L. Adams, Mrs. Henry M. Alexander, Joseph S. Auerbach, Mrs. Fahnestock Campbell, Dr. James B. Clemens, Mrs. André de Coppett, Gertrude Freeman, Jean G. Hinkle, Mrs. Joseph Peter Hoguet, Christine Holmes, Mrs. Otto H. Kahn, Mrs. Julian Mason, Rev. Dr. William P. Merrill, Gertrude Parsons, Mrs. Roy A. Rainey, Janet D. Schenck, Martha B. Schirmer, Mrs. St. John Smith, J. Frederick Talcott, Mrs. Herbert Witherspoon and Mrs. Edward J. de Coppett.

Rubinstein Club to Sponsor "Marriage of Figaro" Performance

William Wade Hinshaw's "Marriage of Figaro" Company will give a special performance of the Mozart work under the auspices of the Rubinstein Club at the Waldorf-Astoria on Jan. 6, in honor of Presidents' Day. The company, which will reassemble after a short holiday for this occasion, will leave immediately for an extensive tour that will occupy it until the spring.

Augusta Lenska to Tour East

Augusta Lenska, mezzo-soprano of the Chicago Opera Company, will be heard in a series of recitals in the East, following her season with the company in Chicago. Miss Lenska, whose engagements are being booked by M. H. Hanson, is including several important novelties in her programs. Among her engagements for later in the season will be an appearance at the Spartanburg Festival in May.

## Josiah Zuro Announces Second Series of Free Sunday Noon Concerts



Elsin Photo

Josiah Zuro, Conductor of the Sunday Symphonic Society, Inc.

The Sunday Symphonic Society, Inc., Josiah Zuro, conductor, will begin its series of free bi-monthly concerts in the George M. Cohan Theater on Sunday, Dec. 21, at 12.30 o'clock. The concerts will continue throughout the winter and spring, according to the schedule adopted last year, when the society gave a series of eight concerts. Besides familiar orchestral works and vocal or instrumental solos, several of the programs will have for features compositions submitted by American composers. The one that proves to be the most popular will be awarded a prize of \$100.

The orchestra has been augmented to a force of ninety men, including some of the best symphonic players in the city. Drago Jonavonich, new concertmaster, has occupied the same position under Mahler and Strauss. William Kautzenbach, first viola player, played with the Boston Symphony under Dr. Muck; Heinrich Heide, bass player, under Nikisch, and Emil Wille, principal of the second violins, with the London Philharmonic.

American soloists will be heard from time to time on the various programs, Frances Newsom, soprano, appearing in the first, singing numbers by Mozart and Spohr. Other numbers on the initial concert will be an Overture by Cherubini, Schumann's Symphony No. 4, in D Minor, and Rimsky-Korsakoff's Capriccio Espagnol. Dr. John Haynes Holmes of the Community Church will make a short address.

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# People and Events in New York's Week

## BROOKLYN CHOIR APPEARS

Apollo Club Gives Private Concert—  
William Gustafson in Recital

The Apollo Club of Brooklyn gave its first private concert in the opera house of the Academy of Music on Dec. 9 to a capacity audience. Dr. John Hyatt Brewer conducted, and the soloist was Marguerite D'Alvarez, contralto. Mme. d'Alvarez sang numbers by Bizet, Ban-tock, Deems Taylor, Hageman, Del Riego, Burleigh and Martin and responded to encores with Spanish melodies. The club did very effective work and was loudly applauded. Incidental solos were sung by Clifton Randal, James Tallent and William H. Gleim. Choral numbers were by Gibson, Hawley, Noble, Oley Speaks, Dudley Buck, Cook, Avery, Veit and Fletcher.

William Gustafson, bass of the Metropolitan Opera, gave a recital in the concert hall of the Academy on Dec. 8. Mary Capewell Gustafson accompanied. The program, sung with great spirit and feeling, embraced music by Beethoven, Mozart, Handel, Mendelssohn, Berger, Thomas, Tchaikovsky, Schumann, and Liza Lehmann.

ARTHUR F. ALLIE.

## Artists Aid Welsh Home Fund

A concert for the benefit of the Welsh Home was given by the Women's Welsh Club of America at the Waldorf-Astoria on the evening of Dec. 8. The artists who took part were Kathryn Platt Gunn, violinist; Veni Warwick, mezzo-soprano; Edith Davies Jones, harpist, and Joseph Davies, baritone. The program was opened by a musician's performance of Saint-Saëns' "Havaneise" by Miss Gunn, who disclosed a fine tone and ample technic to cope successfully with the difficulties of the work. She was also heard in numbers by Valdez, Logan-Kreiser and Hubay, and in "Perpetuum Mobile" by Ries. Mr. Davies made a favorable impression in three oratorio arias by Handel and a group by Burleigh, Finden and Densmore. Mme. Jones' harp numbers, "Merch Megan" by Thomas and a Welsh Theme and Variations by Brinly Richards, also gave much pleasure. Miss Warwick's pleasing, musical voice was heard to advantage in "The Jasmine Door" by Alicia Scott; "Trees" by Rasbach and "Loves a Merchant" by Carew. Able accompaniments were furnished by John Cushing and F. Riesburg. G. F. B.

## Crystal Waters Champions Native Songs

An all-American program was given by Crystal Waters, mezzo-soprano, under the auspices of Mrs. William Nelson, in the Hotel Roosevelt on the afternoon of Dec. 9. Miss Waters' recital consisted of two groups of folk-songs, including Indian, Negro, Kentucky mountain and French-Canadian melodies, followed by a more sophisticated group of American songs, ranging from MacDowell to Irving Berlin. The assisting artists were Margaret and Edward Chalif, who gave a novelty dance, Verna Watson, toe dancer, and Mr. Verrillie and Miss Doyle, who concluded the program with an Argentine Tango. The accompanists were Mrs. John Henry Hammond, Constance Mering, and Jascha Samoss. H. M. M.

## Alma Beck Has Active Sunday

Alma Beck, contralto, was heard five times on Sunday, Dec. 7. In the morning, she was soloist at two church services, St. Jean le Baptiste and Marble Collegiate Church. In the afternoon, she sang at the first formal concert of the Matinée Musicale Club at the Hotel Ambassador, followed by an informal tea and musicale at the opening of the MacDowell Club's new home. In the evening, Miss Beck sang again at the service at the Marble Collegiate Church.

## Ernesto Berumen to Play Novelties in Aeolian Hall Program

Ernesto Berumen, pianist and teacher, has added several new works to his repertoire, which he will include in his forthcoming Aeolian Hall program on Feb. 1. Among other things Mr. Berumen will play a Scriabin sonata, two Liszt compositions, edited by Siloti, and works by Alpheraky, Liapounoff, Albeniz, Cyril Scott and Griffes.

## Former Malta Governor Sends Letter of Tribute to Chev. de Lancellotti



Field Marshal Lord Plumer, Former Governor of Malta. Inset: Chevalier de Lancellotti, New York, Vocal Teacher and Coach

Among the treasured possessions of Chevalier de Lancellotti, New York vocal teacher and coach, is a letter and photograph from His Excellency, Field Marshal Lord Plumer, hero of Messines, who was governor of the Island of Malta when Chevalier de Lancellotti was musical director at the Governor's Palace. Chevalier de Lancellotti began his musical duties in Malta when a very young man and was for thirty years operatic impresario, bringing before the public many singers who afterward became prominent. It was during Lord Plumer's governorship that the King of England appointed the musician Member of the Order of the British Empire. Upon making New York the center of his activities since the war, Chevalier de Lancellotti has appeared on programs with prominent artists and has also prepared several for their operatic debuts.

## "Classical Jazz" Music Enters Congress Records

Several "classical jazz" orchestral scores, the gift of Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli theaters, New York, have been added to the Congressional Library in Washington, according to a news dispatch to the New York Evening Post. In acknowledging these, Herbert Putnam, librarian, says in his annual report: "These unpublished manuscript arrangements of popular 'hits' are the first full scores of the species, in its tamer but none the less curious form, which it was possible to obtain for the benefit of a puzzled historian some hundred years hence."

## Claire Dux Lists American Songs in Aeolian Hall Program

Claire Dux, soprano, will give her first New York recital in several years in Aeolian Hall on the evening of Jan. 5. Her program will include two groups of songs sung in English, most of which are by American composers, including Deems Taylor, Henry Hadley, John Alden Carpenter and Beatrice Fenner. Miss Fenner is a blind composer whom Miss Dux met on one of the tours to California. She was so impressed by the talent of the young woman that she promised to sing some of her songs in her recitals.

## University Club Features Warford Work

Claude Warford's "The Highwayman" was one of the features in the concert of the University Heights Choral Club, under Willard Sektberg. The club, which gave the work a fine performance, had the assistance of Raymond Otto,

baritone. Albert Barber, tenor, a pupil of Mr. Warford's, was heard in a group of Warford songs, with the composer at the piano. Other numbers included a work by Deems Taylor, a group of German lieder and a group of Christmas carols. Genieve Hugel Lewis, cellist, with Mr. Sektberg at the piano, played two groups. Betty Schulenn was at the piano for the club.

## CONCLUDING LONG TOUR

### Norfleet Trio Returns from South— Pianist Publishes Study Course

The Norfleet Trio has recently returned to New York from a six weeks' tour of the South and will remain in the East until Jan. 20. The ensemble will play in Texas in February, and in March will fulfill engagements in the Northwest. Several concerts were given at educational institutions, among which were the University of Oklahoma, where an audience of 2500 persons heard the program, and at the Mississippi State College for Women, where the Trio gave two programs before audiences of 1250 each.

Helen Norfleet, pianist of the Trio, is the author of the new course of study issued by the junior department of the National Federation of Music Clubs. The work, which deals with the development of the piano and its literature, is published by the National Bureau for the Advancement of Music and is being mailed free to leaders and organizers of junior clubs.

### Maude Douglas Tweedy Gives Musicale

Maude Douglas Tweedy, exponent of Vocal Art Science, gave a reception and musicale at her studio on Sunday, Dec. 7, when several of her most advanced pupils gave a program before some 130 guests. Jeanne Palmer, soprano, sang "Ritorni Vincitor" from Verdi's "Aida," songs by Strauss, Georges, Hugo Wolf and Fauré, and a song cycle by Daniel Wolf, with the composer at the piano. Donald Fiser, baritone, sang English and Irish folk-songs, "Der Lenz" by Hildach and "En Berceau" by Pierne. Marian Raber, contralto, was heard in "O mio Fernando" from Donizetti's "Favorita" and songs by Mana Zucca, and Giovanni Morelli, tenor, sang an aria from "Andrea Chenier" by Giordano and several Neapolitan folk-songs. Robert Vivian well-known English actor, gave several dramatic impersonations and Mr. Wolf played three of his own compositions and two numbers by Chopin. All the performers were well received and had to give encores.

### Marjorie Meyer Entertains After Second Aeolian Hall Program

Marjorie Meyer, soprano, who was heard in her second New York recital on the evening of Dec. 3, gave a supper at the Hotel Biltmore for a party of friends following the recital. Among those present were her parents, Dr. and Mrs. Willy Meyer, Mrs. Eva B. Driggs, Gloria Ashford, Mrs. Celia Cheesman Cartier, Nicola Zan and Mahlon Ashford, Miss Meyer's teacher and accompanist respectively; Dr. R. Jackson, Dr. Herbert Willy Meyer, her brother, and Spencer Driggs. Miss Meyer gave a successful recital in Chicago previous to her second appearance in New York.

### Ernest Hutcheson Will Give Chopin Program

Ernest Hutcheson will give his fourth New York piano recital of the season in Aeolian Hall on the afternoon of Dec. 27, devoting his entire program to works of Chopin. Among other numbers, he will play the Sonata in B Minor, Ballade in G Minor, Scherzo in C Sharp Minor, five etudes and six preludes. The program will attempt no chronological order as to date of composition of the various numbers.

### Alton Jones to Play in Aeolian Hall

Alton Jones, pianist, will give a recital in Aeolian Hall on Friday evening, Jan. 2. Mr. Jones, who has made numerous appearances in New York in the past, will play works by Brahms, MacDowell and Liszt, and rarely heard compositions by Blanchet, Bortkiewicz, Dohnanyi and Scriabin.

## Rose Armandie to Sing Modern Songs on Tour of Country Next Month



Rose Armandie, French Soprano

Rose Armandie, French soprano, who was heard recently for the first time in this country, sailed for home early this month for a series of engagements in the French capital and other cities. Her stay in Europe will be short, since she is returning to America soon after the first of the year for concert engagements in Canada and in the United States, now being booked by her manager, Bernard Laberge of Montreal. Miss Armandie came to this country with Clara Haskil, French pianist, with whom she gave a series of joint recitals in Canada and also in Boston.

Like many of the prominent French artists, Miss Armandie is a graduate of the Paris Conservatoire, having completed the course in 1918, winning the first grand prize for lyric declamation and second for song. She has been acclaimed often in Paris and other cities, where her voice, musicianship and her facility in various styles of song have been outstanding features.

Although Miss Armandie has been praised for her interpretations of the classics, she acknowledges a particular fondness for the moderns and promises more works by contemporary writers in her future programs.

"It seemed wise to sing classics in my first recital," said Miss Armandie, "and they are always very beautiful, but I am also fond of the modern songs and shall sing many interesting new works when I return later in the season. The insistence of modern composers that words mean something and their endeavor to translate the meaning into music interests me very much. It is an incentive to the highest type of expression, for tone production is not everything."

Besides giving individual recitals when she returns, going as far west as Chicago, she will make several joint appearances with Miss Haskil.

### Scholarships Awarded at Guilman School

The free scholarships at the Guilman Organ School, Dr. William C. Carl, director, have been won this season by William Turner, New York; Caroline Hemmrich, Brooklyn; Robert W. Morse, Nyack, N. Y., and Bernice Kelsey, Summit, N. J. These scholarships are provided annually by City Chamberlain Philip Berolzheimer and Mrs. Berolzheimer, who have again placed several sets of seats for the New York series of the Boston Symphony, to be distributed among the students of the School, according to the merit of the work done. The school has a full quota of students and a waiting list for Dr. Carl, whose master class is one of the outstanding features of the season's work.

### Erna Rubinstein Coming for Tour

Erna Rubinstein, violinist, whose appearances in this country have been features of the last two seasons, will sail from Cherbourg on the Aquitania on Dec. 24, arriving in New York on Dec. 30. Her first appearance will be as soloist with the Metropolitan Opera House Orchestra in its Sunday Night concert on the evening of Jan. 4. She will again be under the management of Daniel Mayer.

Dusolina Giannini, soprano, will sing in Buffalo on Jan. 6, and in Pinehurst, N. C., on Jan. 9.



## ALEXANDER SAVINE OPENS OPERA TRAINING STUDIOS

New Quarters Formally Inaugurated in  
Program Demonstrating Scope  
of Institution

Alexander Savine formally opened his new studios at 433 West Twenty-second Street with an opera recital, on the evening of Dec. 12, repeating the same program on the following night. Mr. Savine has transformed the lower floors of a double house into an attractive small auditorium, with a fully equipped stage, lighting effects, dressing rooms, etc. The auditorium, which seats some 200 persons, was filled with students, friends and patrons, who have become interested in the opera training classes which Mr. Savine has inaugurated since his arrival in America several years ago.

In an address of welcome, Mr. Savine stated the purpose of the school and outlined the scope of its work and the niche in the musical world which it hopes to fill. The program, which enlisted students in varying degrees of development, began with practical exercises in stage deportment, showing the manner of walk and action in the classic age, the medieval age and of the present day. The entire class participated in two pantomimes, an Egyptian Prayer and an improvisation, directed by Mr. Savine. The middle section of the program showed the work of debutants and included "Ritorni vincitor" from Verdi's "Aida," interpreted in costume by Frances Baviello; the Flower Song from "Faust" by Mabel Zueckler, two musical comedy numbers by Helen Short, and two choruses from Mr. Savine's opera "Xenia," sung by the entire class.

The final number revealed the type of work done in the professional singers' class. It consisted of the first act of "Faust," with Avo Bombarger in the role of Faust, and Harold Kravitt as Mephisto, assisted by members of the opera class, and Charles King at the piano. The quality of work shown by all the students was more than creditable and would seem to justify the high aims which the sponsors hold for the school.

Those who appeared in the first part of the program were Rita Narelle, Philetta Bombarger, Mazona Don, John Elvin, Mabel Zueckler, Walter Owens, Harold Kravitt and Arthur H. Richmond. H. C.

## Stefi Geyer Returns to Europe for Tours in Many Countries

Stefi Geyer, European violinist, who made her first visit to this country this season, sailed for her home in Switzerland on the Veendam, accompanied by her husband, Walter Schulthess, on Dec. 13. Miss Geyer was forced to limit her first visit to only a few weeks, because of the many engagements that are awaiting her abroad. She will begin a series of recitals in Switzerland on Jan. 4, and will be assisting artist in two concerts of the Zurich Symphony under Volmar André. At the conclusion of this series, she will go to Holland, where she was heard in October, for ten concerts under the management of Ernst Krauss, appearing in Amsterdam, Rotterdam, The Hague and other cities. From Holland, she will go to Stockholm for a pair of concerts, followed by an extended tour of Norway, where she is well known, concluding with two concerts with the Christiania Symphony in the latter part of March. Negotiations are under way for tours in Italy and Spain. Miss Geyer will return to America for an extended tour under the management of M. H. Hanson, beginning in January, 1926.

## Peter Meremblum Heard in Violin Program at Hotel Majestic

To the large number of talented violinists who have come to America from Russia must be added the name of Peter Meremblum, who was heard in a recital at the Hotel Majestic on the afternoon of Dec. 6. He is not only equipped with sufficient technique to overcome all difficulties with ease, but he plays with an artistry and musicianship that is always satisfying. Beginning with a superb performance of Beethoven's "Kreutzer" Sonata, in which he was ably accompanied by Max Rabinovitz, Mr. Meremblum disclosed a fine style in other works, which included a Recitative and Chorus by Kreisler, played unaccompanied; Rie's Perpetuum Mobile, a Bach Air and numbers by Sarasate and others. Several encores were also added. Sophie Merkel, mezzo-soprano, assisted,

disclosing a light voice of musical charm in numbers by Puccini, Fourdrain, Arne, Rimsky-Korsakoff, Grant-Schaefer and others. Her interpretations were intelligent and were warmly applauded. A large audience showed keen interest in the program. G. F. B.

## WITHERSPOONS ENTERTAIN

Four Singers Appear at Musicales Given  
by Prominent Teachers of Singing

Four singers from the Herbert Witherspoon Studios took part in the reception and musicale that was given by Mr. and Mrs. Herbert Witherspoon at their residence-studio on West Eighty-sixth Street on the evening of Dec. 12. All of the singers have studied under Mr. Witherspoon's guidance for several years and are well known among the recital artists of the day.

John Quine, baritone, who was for several seasons a member of the vocal faculty of Ithaca Conservatory, disclosed a voice of resonance and fine quality in an aria by Diaz and a group of songs by Rachmaninoff, Cyril Scott and Busch. Jeraldine Calla, coloratura soprano, who achieved notable successes in the Maine Festivals last fall, sang an aria from Bellini's "Sonnambula" and a group of songs in English, revealing a voice of limpid quality and a finished style. Amy Ellerman, contralto, showed the quality of her mature art in arias from Wagner's "Rheingold" and Saint-Saëns' "Samson et Dalila," and songs by Wold, Del Riego and Speaks, and Esther Stoll, dramatic soprano, sang a Verdi aria and two Brahms songs with fine effect. Helen Wolverson was at the piano for all the singers. All the artists were cordially applauded by a gathering of some 200 persons. Dancing followed the musical program.

## Mary Gibson Stowe in Recital

Mary Gibson Stowe gave a program of piano music in the Fifth Avenue studios of Thuel Burnham before a large audience of guests on the evening of Dec. 14. Miss Stowe proved herself a versatile musician in numbers ranging from Bach and Beethoven to Paderewski, MacDowell and one of her own composition, which is a work of considerable merit and won the performer hearty applause. She also showed a fine command of piano technique and musicianship in Schumann's "Kinderszenen" and two intermezzi and numbers by Schubert-Liszt, Gluck-Brahms and Gluck-Friedman. Miss Stowe was assisted by Mary Welles, violinist, who disclosed a good tone and intelligent musicianship in works by Gossec, Samuel Gardiner and arrangements by Kreisler. Nina Jondess played the accompaniments very acceptably. Miss Stowe, who was formerly principal of Rye Seminary, was heard recently in the same program at a large private school. G. F. B.

## Adelaide Gescheidt Singer Hailed in Concert in Atlantic City

Ethel Dobson, coloratura soprano, a singer from the studios of Adelaide Gescheidt, scored a pronounced success before one of the largest audiences ever assembled for an afternoon concert in the Albany Avenue High School auditorium in Atlantic City recently. Miss Dobson's numbers included Gounod's "O Divine Redeemer," Speaks' "Morning" and Del 'Acqua's "Villanella," and several encores which the audience demanded. Miss Dobson was already well known in Atlantic City through her many appearances with the Leman and Comfort orchestras on the Steel Pier, and again aroused much enthusiasm through the quality of her voice, its range and power of expression. She has been reengaged for a similar occasion in January.

## Margaret Northrup Returns from South

Margaret Northrup, soprano, has returned to New York from a southern tour which took her as far south as Greenville, S. C., where she was greeted with enthusiasm. Forthcoming engagements will be at the Academy of Music in Brooklyn on Jan. 12; in Mount Vernon, N. Y., on Jan. 15, and at the Hotel Ambassador, New York, on Jan. 25. Miss Northrup is now under the management of Walter Anderson.

## William B. Murray Weds

William B. Murray, formerly music critic of the Brooklyn Eagle and now associated with the Baldwin Piano Company, was married recently to Natalia Danesi.

## Os-Ke-Non-Ton Includes Tribal Songs on First New York Program



Photo, Reville Studios

## Os-Ke-Non-Ton, Mohawk Singer

Os-ke-Non-Ton, Mohawk Indian singer, whose successes in England last year were one of the features of the London season, has just signed a long term contract with Catharine Bamman, under whose management he will appear. He will give his first New York recital in the Town Hall on Jan. 22. The singer, who possesses a baritone voice of unusual power and resonance, was discovered several years ago by a group of prominent New York persons who were on a camping expedition in the Canadian woods. Unaware that strangers were near, he went out under the stars one night to sing an invocation

to the Great Spirit. His invisible audience was so impressed by the beauty of his voice that they sought him out and induced him to go to New York for study. Although he has learned how to use his voice and is equally at home in songs of several languages, Os-Ke-Non-Ton prefers to interpret the songs of his race and always appears in the native dress of his tribe. Immediately following his New York debut, he will sail for England to fulfill a series of engagements that have been booked as result of his successes last season.

## H. B. TURPIN TO RETIRE

Teacher and Accompanist of Cecil Fanning to Reside in Florence

After an association with Cecil Fanning extending over a period of twenty-three years, it is announced that H. B. Turpin, the baritone's teacher and accompanist, will retire from the American concert field, and will live in Italy. Mr. and Mrs. Turpin have purchased a villa in Florence, where at one time the teacher-accompanist was assistant to Vannucini, appearing as soloist with the Philharmonic Society, and as a recitalist before many audiences in Italy, England and the United States. While teaching, Mr. Turpin "discovered" Cecil Fanning, and subsequently devoted his entire time to managing and accompanying this artist, who received his entire vocal training under the guidance of his teacher-accompanist.

Mr. Fanning and Mr. Turpin are now on what is, in effect, the latter's farewell tour with the baritone, and have within the last month given fourteen recitals in the Middle West. In their two decades of joint recitals, Mr. Fanning and Mr. Turpin have covered the United States and Canada many times and have made four English tours, and have appeared in Germany, France and Italy.

Mr. and Mrs. Turpin will sail upon the completion of a series of engagements in Ohio and the Middle West, motoring through Europe to Florence. Mr. Fanning will continue his concert work, joining Mr. and Mrs. Turpin in Italy for a portion of each year.

# PASSED AWAY

## Oscar Gareissen

ROCHESTER, N. Y., Dec. 13.—Oscar Gareissen, teacher of singing in the Eastman School of Music and founder of the Festival Chorus, died here suddenly on Dec. 9 following a heart attack as he was leaving his studio. His heart was said to be in a weakened state owing to the shock caused by the death of his wife, Mabel Fonda Gareissen, last summer.

Mr. Gareissen was born in Monterey, Mexico, coming of a long line of musical ancestors. He began the study of music at an early age and, when only fifteen, was well-known as a concert pianist. When sixteen he began the study of singing and, though he taught piano for a number of years, finally gave up his time to vocal instruction. He studied in this country and also with Sbriglia in Paris.

He was for six years a member of the faculty of the Michigan State Normal College, and later taught in Omaha, Neb. In 1904 he moved to Washington, D. C., where he taught until 1910, when he came to Rochester. He was choir director at the Brick Presbyterian Church and conductor of the Festival Chorus and one of the founders of the D. K. G. Institute of Music which took its name from the initials of its three founders, Dossbach, Klingenberg and Gareissen. He remained with this organization until 1917. He also maintained a studio in New York, teaching there several days a week. MARY ERTZ WILL.

## Rose Hersee

LONDON, Dec. 6.—Rose Hersee, a popular operatic soprano of several generations ago, died recently at her home at Wimbledon. Miss Hersee was born in 1845 and was the daughter of Henry Hersee, a well-known music critic, teacher of singing and the translator of the librettos of many important operas. Miss Hersee made her first public appearance in concert at the age of eleven. Her stage debut was made as the Mermaid in "Oberon" at Her Majesty's Theater. Her teachers were first her father and later Erminia Rudersdorff, Garcia and Arditi. She visited America

in 1869 with the Carl Rosa Opera Company, sharing the leading rôles with Mme. Parepa, afterwards the wife of Carl Rosa. She became very popular in America and afterwards in Australia, New Zealand and South Africa, where she sang in 1878-1880. In 1874, she became the wife of Arthur Howell, contrabass player and stage manager in the Carl Rosa Company. In 1881, she was prima donna at the Lyceum, London, and also with the Royal English Opera Company. When Carl Rosa in 1874 gave his famous first production in English of Mozart's "Marriage of Figaro" Miss Hersee was heard in the rôle of Suzanna to the Figaro of the late Sir Charles Santley.

## Paul J. Healy

PARIS, Dec. 13.—Paul J. Healy, retired president of Lyon & Healy, musical instrument makers of Chicago, died at the Hotel Crillon on Dec. 9, after a brief illness of influenza. Mr. Healy was the third son of the late P. J. Healy. He was educated at Fordham University and entered the firm of Lyon & Healy as a young man, subsequently becoming its president. He retired in 1915, and since then has made his home in Europe and California.

## Willard Patton

MINNEAPOLIS, Dec. 14.—Willard Patton, prominent for many years in musical circles of Minneapolis, died in a hospital here on Dec. 12. Mr. Patton was born in Milford, Me., in 1853, and followed the profession of music from the time he left high school. He came here in 1883. His compositions included an opera, "La Fianza," composed in 1890, and an oratorio, "Isaiah," in 1897.

## Grace Patton Fox

ALBANY, N. Y., Dec. 8.—Mrs. Grace Patton Fox, wife of Leo T. Fox, and prominent in the musical world of Albany, died on Dec. 5, after a long illness. Mrs. Fox was born in Albany. She was president of the Monday Musical Club for two terms. She is survived by her husband, who is a well-known tenor soloist and a member of the Mendelssohn Club. W. A. HOFFMAN.



# Daisy Jean Urges Government Conservatories in U. S.



Insert © Underwood & Underwood

A THRIE-ACCOMPLISHED ARTIST GIVES A PRIVATE RECITAL IN THE SALON OF LORD LEVERHULME

Daisy Jean, 'Cellist, Harpist and Vocalist, Is Seen at the Right Entering the Beautiful Music Room at the British Peer's London Residence. Inset Is a Studio Portrait of the Musician Miss Jean, Who Distinguished Herself at the Brussels Conservatoire, Is an Earnest Proponent of Subsidized Musical Education on Similar Lines to Those Pursued in Belgium

**M**OST persons believe that it takes a lifetime to master a special field of activity. Daisy Jean has mastered three subjects in less than a third of the allotted span. Originally introduced to America as a 'cellist several years ago, under the patronage of the Belgian Government, it was not generally known that Miss Jean was a prize pupil in harp at the Belgian Conservatoire, or that she was the possessor of an unusual soprano voice. Even in her native Antwerp her versatility was discovered only last summer when she played the 'cello and sang songs at the harp at the opening concert of the season at the Conservatory.

"When persons who do not know me learn that I am a 'cellist, play the harp and also sing," says Miss Jean, "they generally raise the eyebrows as much as to say that I must be some freak performer. When I play the 'cello they seem to have in mind that I am a harpist and a singer; and when I play the harp or sing it seems difficult for them to forget that I am a 'cellist. There is nothing so wonderful about it, especially in Europe, where every conservatory student must study more than one instrument, although I think I am the only woman who ever graduated in both 'cello and harp from the Brussels Conservatory."

## A 'Cellist by Chance

Originally intending to devote herself to the harp, it was quite by chance that Miss Jean became a 'cellist, and more of a coincidence that she discovered her voice. She began her harp studies when

eight years of age, and had no thought of the 'cello until one day an instructor in Brussels visited the Jean household in Antwerp and asked the mother if one of her daughters might not study the 'cello as he had heard the head teacher remark that he would like to have a girl 'cellist as talented as a certain girl violinist, who happened to be Miss Jean's older sister, then studying under César Thomson at the Brussels Conservatoire.

The mother said all her daughters had their instruments and none was a 'cellist. But young Daisy then and there decided she would be a 'cellist, and gave her mother the ultimatum that she would not play the harp unless she could also study the 'cello. Consequently the mother capitulated, and Daisy began to take lessons of the instructor, who after six months turned her over to the head teacher in the 'cello department. Yet her interest in the harp never lagged, and a year previous to her graduation in 'cello with highest honors she was graduated with similar distinction in harp.

"But I realized that it would be impossible to practise ten hours a day during a whole lifetime, so I decided to continue with the 'cello as a professional medium. Then one day as I was playing the harp, humming some of the passages, my sister, a singer, came into the room. She listened a minute and then asked me to stand up and sing louder. She had been the singer of the family and it had never occurred to any that I too might have a voice, but she said she was going to teach me, and so I began to study. After some lessons with her I went to a well-known teacher, with whom I continue to work each summer when I return to Europe."

Besides her concert in Antwerp and several private musicales, Miss Jean was also heard in London, playing at the home of Lord Leverhulme, who maintains one of the most brilliant salons in

England. Each chair in the music room is valued at £100 and the walls are hung with priceless works of art, which almost tempted the artist to forget her playing.

## A Royal First Violin

On a previous visit to Europe Miss Jean was made a Knight of the Order of the Crown of Belgium, receiving her decoration from the King of the Belgians. She is the only woman who has received this honor. She has often been summoned to the Court to play in a string quartet, of which the Queen, who is a fine musician and familiar with practically the entire literature for string quartet, is first violinist.

"But I am glad to return to America, which I have traversed so many times in the last few years and have come to love so much," declares Miss Jean, "although after a summer in Europe, where I had such delicious French wine, I could not refrain from looking closely at the Statue of Liberty, the gift of France, as we sailed up the harbor to see if there were not a wee smile of satire on her face."

"There is in America a thirst for knowledge that should carry this country very far. Its people will make great strides as soon as it is generally recognized that conservatories subsidized by the government give the nation one of the greatest assets it can possibly have. Think of Belgium—a tiny country which one can walk across in a short time. Is it not her glory that she provides a musical education for her

talented children under some of the greatest teachers in the world at a yearly cost of one dollar? It is not what she can get from her talent, but what she can do to develop it to its fullest capacity that is her concern."

"America is so big and so rich that she cannot long postpone the day when she will recognize her artistic talent and provide a better opportunity for its development. Private organizations, such as the many music clubs and various women's organizations and also the schools, are doing a tremendous work to satisfy the thirst for musical knowledge, and they will soon have the entire citizenry awakened to the great opportunity which the government is now neglecting."

Apart from an engagement before the Fine Arts Club in Atlanta and several concerts near New York, Miss Jean is treating herself for the next two months to the luxury of hearing some of the important concerts in the metropolis. She does not believe that it is good for an artist to listen to his own music only, and thinks that after constant touring, which has not permitted her to hear a single orchestral concert for the last two years, it is high time that she took a little vacation and became acquainted with what is going on in the musical world. After the first of the year she will be heard in one of her unique recitals in New York, and will thereafter leave for an extensive tour, on which she will have the assistance of her accompanist-manager, Jean Wiswell.

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